THE STUDENT'S PRACTICAL EDITION OF

KÂLIDÂSA'S

VIKRAMORVAŚÎYAM.

EDITED WITH

An Introduction, Sanskrit Text most conveniently arranged, Literal English Translation, and Copious Notes.

BY

GAJÂNAN BHÂSKAR VAIDYA, B. A.

1894.

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TO

TOOKARAM TATYA ESQ., F.T.S.,

Director and Physician in charge of the Charitable Homœopathic Dispensary of the Theosophical Society,

I DEDICATE

THIS BOOK

With feelings which words cannot express,
And in memory of the
Year 1892, when he by charitable homœopathic
And mesmeric treatment, cured

MY BROTHER SUNDERRAO

Who was suffering from fever and enlargement of
Liver and whose case was pronounced
To be hopeless by an M. D.
Of Bombay.

'I dedicate, I consecrate with tears.'

——TENNYSON.

INTRODUCTION.

I. On the 7th of February 1894, we opened two morning classes to teach Sanskrit, under the name of '*The Bombay Sanskrit School.*' There we commenced to teach the drama of *Vikramorvas'i'ya* to the senior class, and as we went on studying and teaching it, the original vague idea of editing it was defined and developed, and the result is this edition now offered to the students of Sanskrit.

Our *Text* is based on (a) The old edition of Mr. S. P. Pandit, (b) His new edition in which he has adopted different readings in some places, (c) The Hertford edition (1849) of Sir M. Williams, (d) The Nirnayasagar edition & (e) The numerous variants given by Mr. S. P. Pandit in the footnotes. We have printed the Sanskrit translations of all the Prákrit passages in the body of the text and given the corresponding Prákrit passages in the form of footnotes; and we trust our readers will find this to be a very *convenient* arrangement. We have also made a few necessary additions and alterations in the text. They are :—

(1) P 1 L. 3 the word नांदी added for convenience. (2) P. 16 L. 13 we have used the plural वैतालिकाः, for in the next verse there is the plural नः. (3) P. 52 L 19 and P. 53 L. 2 the words तिरस्करिणीं अपनीय inserted because they are necessary. (4) P. 62 L. 17 the word भ्रमति added because the verse contains no verb. (5) P. 63 L. 17 the word शिखिनं added for convenience. (6) P 64 L. 12 the word बहु is substituted for रति and (7) P. 78 L. 13 the word श्रम is substituted for रति; the obscene word रति (sexual enjoyment) is omitted because a teacher blushes to read it in the class and the student to hear it. (8) P. 67 L. 11 the four lines of IV. 32 being four lines of *one* verse are printed together, while in other books they are given at intervals. (9) P. 69 L. 19 the words भ्रमति गजेंद्रः are inserted, for the verse wants a subject and a verb (10) P. 37 L. 11 we read मुकुलं व्यालीयते षट्पदः instead of मकुलान्यालीयते षट्पदः, for the singular मुकुलं is in keeping with the singulars in the verse. We have made these changes on our own responsibility. They are not to be found in the existing editions or the variants given in them.

We have taken every care to give a literal *Translation*, having availed ourselves of all the materials at our disposal, especially the two translations by H. H. Wilson and E. B. Cowell, and a manuscript Note-book kindly lent to us by our friend Mr. Trivikram Kashinath Pitre, B. A., who had also lent to us an old edition of the play containing *marginal notes* dictated by the late Principal V. S. Apte.

Our *Notes* is the most important part of our book. No pains have been spared in preparing it. In it we have given and

discussed all the important variants, and given quotations from Wilson's & Cowell's translations, some of which are calculated to throw some light on difficult passages and give a clearer idea.

II. Almost nothing is known about the *Life* of Kâlidâsa. It is also not easy to say exactly which *works* he wrote: but the following are generally attributed to him—(1) ऋतुसंहार (2) कुमारसंभव (3) रघुवंश (4) मेघदूत (5) शाकुंतल (6) विक्रमोर्वशीय (7) मालविकाग्निमित्र (8) श्रुतबोध (9) शृंगारतिलक (10) शृंगाररसाष्टक (11) सेतुकाव्य (12) कर्पूरमंजरी (13) पुष्पबाणविलास (14) श्यामलादंडक and (15) नवरत्नमाला. Some *criticism* about his style &c. is given in the notes. Wilson thus compares his two plays, शाकुंतल and विक्रमोर्वशीय :—

'The drama of *Vikramorvas'i'ya* is atributed to *Kâlidâsa,* the author of *S'akuntalâ.* The introductory observation of the manager in the prelude is our evidence to this effect; and it is corroborated by the correspondence of these two compositions in many of their characteristic merits and defects. The subject of each is taken from heroic mythology and royal demigod and nymph of more than human mould are the hero and heroine of either; there is the same vivacity of description and tenderness of feeling in both; the like delicate beauty in the thoughts, and extreme elegance in the style. It may be difficult to decide to which the palm belongs: the story of the present play (*Vikramorvas'i'ya*) is perhaps more skilfully woven and the incidents rise out of each other more naturally than in *S'âkuntala,* while on the other hand there is perhaps no one personage in it so interesting as the heroine of that drama.'

'*Kâlidâsa* displays the richness of poetical genius, the exuberance of imagination, the warmth and play of fancy, profound knowledge of human heart, delicate appreciation of its most refined and tender emotions, familiarity with the workings and counterworkings of its conflicting feelings—which entitle him to rank as the *Shakespeare* of India.' M. Williams.

III. Some discussion about the age or *Date* of this Shakespeare of India will be found at the end of this edition.

IV. The plot of the play.

(Act I.) The hero of this play is the king Purúravas, the son of Budha and Ilá. He is of the lunar race and his capital is Pratishthána, near Allahabad. His queen is Auśínarí, the daughter of Kâśírája. One day while returning after paying his respects to the god Sun, he hears in the way some one thus crying aloud for help—

> Help, help ! if any friend be nigh
> To aid the daughters of the sky !

He looks about and seeing the nymphs asks them what kind of help they require. He learns from them that their friends,

Urvaśí and Chitralekhá, have been carried away by the demon Keśin. He tells them to wait for him on the Hemakúta mountain, pursues the demon, and rescuing those two nymphs brings them back to Hemakúta, and thus

> Secure the king extracts the dart
> That rankles in each anxious heart.

But on his way back to Hemakúṭa, the king sees in Urvaśi 'all beauty compassed in a female form': they look at each other and fall in love, but neither knows the feeling of the other. They are all welcomed in the words

> 'For both the boons our thanks be poured
> The prince unharmed and friends restored,'

by the nymphs waiting for them on Hemakúṭa, where comes also Chitraratha Gandharva. He is sent by Indra (who is informed by Nárada of the capture of Urvaśí) to pursue the demon but learns on his way that the demon is defeated by Purúravas and so comes now to see the king, whom he requests to accompany him to Indra direct from Hemakúṭa. The king humbly refuses and goes to Pratishṭhána to attend to some urgent business of his kingdom, and they all go to Svarga, Urvaśí saying to herself—

> Ah me, ah! when again
> Shall I behold my brave deliverer!

(Act II). Then after returning to his city, the king is found to be absent-minded by his queen Auśínarí. She sends her faithful maid-servant, Nipuṇiká to Vidúshaka, the intimate friend of the king, to ask him why the king is so, and learns from him that he is in love with a nymph by name Urvaśí. Thereupon, her pride is insulted and she starts from the palace to see the king in the pleasure-garden.

The king on his part dismisses his court early and goes to the pleasure-garden accompanied by the Buffoon alone. There come also Urvaśí and Chitralekhá but they remain *invisible* for a while. They ascertain from the unreserved conversation of the king and the Buffoon that the king loves Urvaśí but is not aware of her feeling. Therefore she, there and then, writes a love-letter on a birch-leaf (Bhúrjapatra)—

> 'Thou wrongst me lord! to think I do not feel
> Alike the pains that o'er thy bosom steal,'

and drops it before the king. After he has read it, they both (Urvaśí and Chitralekhá) appear before him *visibly*. But as soon as

mutual thanks-giving begins, a Messenger-from-the-gods comes and takes with him Urvaśi and Chitralekhá back to Svarga, for, they have to take parts in a drama named Lakshmíśvayamvara to be performed under the management of the sage Bharata.

Thus again in the pleasure-garden, the king and the Buffoon remain alone. The king asks him 'where is that love-letter?' Vidúshaka finds that he has lost it and says that it must have gone away with Urvaśí! But the king blames him for his carelessness and then they both begin a very hot search for it.

That letter is really carried away by the wind and it now catches the sight of Auśínarí and Nipuṇiká who having started from the palace to see the king, have now approached the pleasure-garden. Nipuṇiká takes up the letter and reads it out to the queen who is thereby made doubly sure of the fact that the king *is* after Urvaśí.

They come where the king and the Buffoon are engaged in its search, and the queen censuring the king and disregarding all his conciliatory words and even prostration, goes away in anger after saying to the king—

> 'Not yours the offence my lord! 'tis mine who tarry
> Here where my presence is not wished.'

But the king is sure that she will soon pardon him and be reconciled. The king and the Buffoon then go home to bathe and dine; for,

> 'Tis past midday. Exhausted by the heat
> The peacock plunges in the scanty pool.
> The parrot from his wiry bower complains
> And calls for water to allay his thirst.

(Act III.) The Messenger-from-the-gods takes Urvaśí and Chitralekhà to Svarga to take parts in the drama of Lakshmí-Svayamvara: and they do take parts, Urvaśí of Lakshmí and Chitralekhâ of Lakshmí's friend Váruṇí. But it so happens that Urvaśi, being asked by her friend as to whom she loves, says '*I love Purúravas*' instead of saying '*I love Purushottama*' as she ought to have said suitably to her assumed character of Lakshmí. When she commits this mistake, the sage Bharata gets angry and curses her and banishes her out of the confines of Heaven. But Indra kindly says to her—'According to this curse go to the earth

> Go, and be happy with the prince my friend;
> But when he views the son that thou shalt bear him
> Then hitherward direct thy prompt return.'

enjoy their honeymoon ! There the king happens to look very ardently at a Vidyádhara-girl. Urvaśí noticing this becomes angry, and leaving the king enters, unconsciously, the forbidden grounds of the park of the ever celibate Kumára (son of S'ankara) and is transformed into a creeper, according to the rule laid down by the deity that any woman entering his park would be so transformed and would be restored to her former state only when touched by a jewel (*Sangamaníya*) produced from the red lac applied to his mother Gaurí's feet.

This transformation is not noticed by the king. He wanders in the forest to search for her, and asks birds and beasts and stones and all to give him back his wife or at least to tell him where she has gone, as *Ráma* once did while searching for *Sítá*. He wanders like a madman from place to place, almost like the mad king *Lear* of Shakespeare, but at last finds the jewel Sangamaniya. Then with that jewel in hand he approaches *the Creeper* and says

> 'And might relenting fate restore
> To these fond arms the nymph I mourn,
> I'd bear her hence, and never more
> To these forbidden haunts return'

Then he touches the creeper and there and then Urvaśí appears and thus

> The sacred jem that owes its ruby glow
> To the bright tint of Gaurí's sacred feet
> Alone effects their union.

She asks his pardon and then they go back to Pratishtḥána riding upon a cloud which Urvaśí makes to serve as a balloon by her supernatural power :

> The ardent swan his mate recovers
> And all his spirit is delight ;
> With her aloft in air he hovers
> And homeward wings his joyous flight !

(Act V.) After they return to the capital, it so happens tha the dear Sangamaníya-jewel is carried away by a vulture. The bird goes to the hermitage of Chyavana where his pupil Âyuh, Urvaśí's son, who has been there for these 12 years and more kills the bird with his arrow. The arrow and the jewel are carried to the king by a police-officer and the king reads these words saved on the arrow—'This arrow belongs to

...nce. He neglects the vessel from

...nd ...s Chyav...

Thereupon, Urvaśí and Chitralekhá come to the king's palace, *Maṇiharmya,* and remaining *invisible*, observe whatever takes place there.

The queen, as anticipated by the king, repents that she disregarded the king's prostration, and then pretending to perform a religious ceremony (a *vrata*) sends word to the king —'Be pleased to wait for me on the surface of the Maṇiharmya-palace : there I wish to worship the Moon under your majesty's auspices.' Accordingly, the king and the Buffoon go to the surface of the Maṇiharmya-palace, where comes the queen with the materials of worship (and where also Urvaśí and Chitralekhá are already standing *invisibly.*) After worshipping the Moon, the queen says to the king 'I am no more angry. You may marry the woman you love and I promise to look upon her as my dear friend,' and then she goes away to take her meals after the whole day's fast.

The *invisible* personages (Urvaśí and Chitralekhá) remain looking at what passes there, but as soon as the queen departs, they step forward *visibly* and Urvaśí says 'If the queen has given me in marriage to the king, I am certainly his lawfully married wife.' The king accepts her hand, and Chitralekhá returns to Heaven to attend to her duties. Here the Buffoon too retires and asks the king and Urvaśí to go to the bed-chamber. Before going, however, Urvaśí requests the king to pardon her for being late in coming to him to gratify his wishes, but he truly says to her —

> 'Nay, say not so, the joy that follows grief
> Gains richer zest from agonies foregone.
> The traveller who faint pursues his track
> In the fierce day, alone can tell how sweet
> The grateful shelter of the friendly tree.'

(Act IV.) (Urvaśí is pregnant but her pregnancy is only partially noticed by the king, who has to leave her and go to Naimisha-forest to attend a sacrificial session for 12 years, and be absent from her so long. After his departure, Urvaśí gives birth to a son whom, unnoticed by any one, she takes to the hermitage of the sage, Chyavana, and keeps him there, apparently for being educated, but really to avoid his being seen by the king. After 12 years' sacrificial session, the king returns to the palace and then) Urvaśí, who being a nymph was 'with [illegible]uth u[illegible]

Then hitherward direc[illegible] the G[illegible] return.' a.[illegible]

Ascetic and the boy to the king. The Female Ascetic hands over the boy to Urvaśí and goes back. Urvaśí explains to the king why their son was sent to the hermitage as soon as he was born and says—'Now that you have seen the face of your son born to me, I am bound to obey the order of Indra and must presently return to Heaven.' Then all are sorry and the king determines to lead a forest-life after giving his kingdom in the charge of his son who, though a boy, is in his opinion fit to rule; for—

> Kings are in boyhood monarchs, and endowed
> With powers inborn to rule the race of man:
> Nature, not age, gives fitness.

But at the crisis there comes Nárada with a message from Indra and says 'Urvrśí is allowed by Indra to live with you as long as you live; so you may now crown your son king and enjoy her company uninterruptedly to your heart's content.' In the end the king prayerfully says—

> May learning and prosperity oppose
> No more each other, as their wont, as foes:
> But in a friendly bond together twined
> Ensure the real welfare of mankind.

V. The Sources of the Plot.

The story of Purúravas and Urvas'i is differently told in different places. From the Plot given above and from its versions given below our readers will know what changes the Poet has made and how he has improved upon the original.

(a) The Vedic version—In Heaven, Urvas'i incurs the displeasure of Mitrávaruṇa Rishí who sentences her to become the wife of a Man. She comes to Pratishṭháṇa and there her charms do not fail to attract the heart of Purúravas. He proposes a matrimonial alliance with her. She proposes two conditions—(1) That the king should keep her two goats quite safe and (2) That she should never see him naked. But the Gandharvas miss her and try to recover her as soon as the curse is over. To bring about the violation of the two conditions, they, at night, carry away the goats, whose bleat awakens the king and Urvas'i. The king leaps naked out of his bed and rescues the goats and brings them back but the Gandharvas produce a flash of lightning in whose light Urvas'i sees the king naked. Then she goes back to heaven. The king's intellect is affected and he, in distress, wanders over the world, and thus wandering comes to Kurukshetra. There he sees Urvas'i and recognises her. She refuses to return to his palace but consents to pay a visit to him one night in a year. But he sighs for her permanent society. The Gandharvas pity his distress and give him a vessel charged with fire to perform a sacrifice. He neglects the vessel from

which two trees are produced. Their branches produce a fire with which he performs a sacrifice and getting the rank of a Gandharva, is elevated to the regions of Svarga and there enjoys the constant society of his beloved Urvas'i.

(b) The Paurāṇic version—Different Purāṇas relate the story differently, but Matsyapurāṇa tells it more agreeably to the tenor of the drama. It begins the story as in our play and thus goes on—One day Indra invited the king to a festival at which was represented the drama of Lakshmísvayamvara. Urvas'i being engrossed by the admiration of the king forgot what she had to enact. Bharata cursed her out of Svarga and sentenced that even on earth she would be separated from the king and for 55 years be transformed to a Vine.

(c) The Brihatkathāsára-version—Purúravas is of lunar race and is a devotee of Vishṇu. He once goes to Heaven and seeing Urvas'i longs for her. Vishṇu asks Indra, through Nárada, to give her to him. They are then married and live happily. Then a war comes and he gets a victory for the gods. He is invited to Svarga to attend a dramatic representation. There Rambhà commits a mistake and he laughs at her. She says 'you are a man and can't know god's music.' He replies 'But a goddess—Urvas'i—has taught me.' He is cursed by the celestial musician (Tumburu) and is separated from Urvas'i. The king then goes to Badarikás'rama to get the favour of Vishṇu. By Vishṇu's order Urvas'i is returned to him by the gods.

(d) Wilson says :—The whole plot of Vikramorvas'iya is an allegory. Hero is the Sun and heroine is the Dawn. They are together for a time in the morning and then they are separated. The Sun alone wanders over hills and dales and rivers and then at the close of the day they are again united.

We humbly *request* all our readers to let us know any changes and corrections that they may have to suggest. We are *thankful* to those friends who helped us, to the managers of the Tatvavivechaka Press who kindly arranged to print out our book in less than two months, to our brothers and our dear friend Mr. Anant Nilkant Pitkar who did us a welcome service while, the book was being carried through the press; and finally to the Great God who enabled us to sustain our energy from first to last for many months of hard work. And now in the end we only pray

विधेयासुर्देवा: परमरमणीयां परिणतिं
प्रयत्न: सर्वोऽयं फलतु शिवतातिश्च भवतु ।

73, LOHARCHAL, MARKET P. O.
Bombay, 30th November, 1894.

G. B. VAIDYA.

अथ

विक्रमोर्वशीयम् ।

(नांदी ।)

वेदांतेषु यमाहुरेकपुरुषं व्याप्य स्थितं रोदसी
यस्मिन्नीश्वर इत्यनन्यविषयः शब्दो यथार्थाक्षरः ।
अंतर्यश्च मुमुक्षुभिर्नियमितप्राणादिभिर्मृग्यते
सः स्थाणुः स्थिरभक्तियोगसुलभो निःश्रेयसायास्तु वः ॥ १ ॥

(नांद्यंते ।)

सूत्रधारः—अलमतिविस्तरेण । (नेपथ्याभिमुखमवलोक्य ।) मारिष, इतस्तावत् ।

(प्रविश्य पारिपार्श्वकः ।)

पारिपार्श्वकः—भाव, अयमस्मि ।

सूत्रधारः—मारिष, बहुशस्तु परिषदा पूर्वेषां कवीनां दृष्टाः प्रयोगबंधाः । सोऽहमद्य विक्रमोर्वशीयं नामापूर्वं नाटकं प्रयोक्ष्ये । तदुच्यतां पात्रवर्गः स्वेषु स्वेषु पाठेष्वसंमूढैर्भवितव्यमिति ।

पारिपार्श्वकः—यदाज्ञापयति भावः । (इति निष्क्रांतः ।)

सूत्रधारः—यावदिदानीमार्यमिश्रान्विज्ञापयामि । (प्रणिपत्य ।) भोः

प्रणयिषु वा दाक्षिण्यादथवा सद्वस्तुपुरुषबहुमानात् ।
शृणुत मनोभिरवहितैः क्रियामिमां कालिदासस्य ॥ २ ॥

(नेपथ्ये ।)

परित्रायतां परित्रायतां यः सुरपक्षपाती, यस्य वांबरतले गतिरस्ति ।

(नेपथ्ये ।) परित्ताअदु परित्ताअदु जो सुरपक्खवादी, जस्स वा अंबरअले गदी अत्थि ।

सूत्रधारः—(कर्णं दत्त्वा ।) अये, किं नु खलु मद्विज्ञापनानंतरमार्तानां कुररीणामिवाकाशे शब्दः श्रूयते ।

मत्तानां कुसुमरसेन षट्पदानां
शब्दोऽयं परभृतनाद एष धीरः ।
आकाशे सुरगणसेविते समंतात्
किं नार्यः कलमधुराक्षरं प्रगीताः ॥ ३ ॥

(विचिंत्य ।) भवतु । ज्ञातम् ।

ऊरूद्भवा नरसखस्य मुनेः सुरस्त्री
कैलासनाथमुपसृत्य निवर्तमाना ।
बंदीकृता विबुधशत्रुभिरर्धमार्गे
क्रंदत्यतः करुणमप्सरसां गणोऽयम् ॥ ४ ॥

(इति निष्क्रांतः ।)

प्रस्तावना ।

(ततः प्रविशंत्यप्सरसः ।)

अप्सरसः—परित्रायतां परित्रायतां यः सुरपक्षपाती, यस्य वांबरतले गतिरस्ति ।

(ततः प्रविशति राजा रथेन सूतश्च ।)

राजा—अलमलमाक्रंदितेन । सूर्योपस्थानात्प्रतिनिवृत्तं पुरूरवसं मामुपेत्य कथ्यतां कुतो भवत्यः परित्रातव्या इति ।

रंभा—असुरावलेपात् ।

राजा—किं पुनरसुरावलेपेन भवतीनामपराद्धम् ।

अप्सरसः—परित्ताअदु परित्ताअदु जो सुरपक्खवादी, जस्स वा अंबरअले गदी अत्थि ।

रंभा—असुरावलेवादो ।

मेनका—शृणोतु महाराजः ।

राजा—कथ्यताम् ।

मेनका—या तपोविशेषशंकितस्य सुकुमारं प्रहरणं महेंद्रस्य, प्रत्यादेशो रूपगर्विताया: श्रियः, अलंकारः स्वर्गस्य, सा नः प्रियसख्युर्वशी कुबेरभवनान्निवर्तमाना समापत्तिदृष्टेन हिरण्यपुरवासिना केशिना दानवेन चित्रलेखाद्वितीया बंदिग्राहं गृहीता ।

राजा—अपि ज्ञायते कतमेन दिग्भागेन गतः स जाल्म इति ।

सहजन्या—पूर्वोत्तरेण ।

राजा—तेन हि मुच्यतां विषादः । यतिष्ये वः प्रियसखीप्रत्यानयनाय ।

रंभा—सदृशं खल्वेतत्सोमादेकांतरस्य ।

राजा—क्व पुनर्मां भवत्यः प्रतिपालयिष्यंति ।

अप्सरसः—एतस्मिन्हेमकूटशिखरे ।

राजा—सूत, ऐशानीं दिशं प्रति प्रेरयाश्वानाशुगमनाय ।

सूतः—यदाज्ञापयत्यायुष्मान् । (इति यथोक्तं करोति ।)

राजा—(रथवेगं निरूपयन् ।) सूत, साधु साधु । अनेन रथ-

मेनका—सुणादु महाराओ ।

मेनका—जा तवोविसेससंकिदस्स सुउमारं पहरणं महिंदस्स, पच्चादेसो रूवगव्विदाए सिरीए, अलंकारो सग्गस्स, सा णो पिअसही उव्वसी कुबेरभवणादो णिवट्टमाणा समावत्तिदिट्ठेण हिरण्णउरवासिणा केसिणा दाणवेण चित्तलेहादुदीआ बंदिग्गाहं गहिदा ।

सहजन्या—पुव्वुत्तरेण ।

रंभा—सरिसं खु एदं सोमादो एक्कंदरस्स ।

अप्सरसः—इमस्सिं हेमकूडसिहरे ।

वेगेन पूर्वप्रस्थितं वैनतेयमप्यासादयेयम्, किं पुनस्तमपकारिणं मघोनः। तथा हि।

अग्रे यांति रथस्य रेणुपदवीं चूर्णीभवंतो घनाः
चक्रभ्रांतिररांतरेषु जनयत्यन्यामिवारावलीम्।
चित्रन्यस्तमिवाचलं हयशिरस्यायामवच्चामरं
यष्ट्यग्रे च समं स्थितो ध्वजपटः प्रांते च वेगानिलात्॥५॥

(निष्क्रांतो रथेन राजा सूतश्च।)

रंभा—सख्यः, गतो राजर्षिः। तद्वयमपि यथानिर्दिष्टं प्रदेशं संक्रमामहे।

मेनका—सखि, एवं कुर्मः।

शेषाः—तथा।

(इति सर्वाः शैलाधिरोहणं रूपयित्वा स्थिताः।)

रंभा—अपि नाम स राजर्षिः समुद्धरेन्नो हृदयशल्यम्।

मेनका—सखि, मा ते संशयो भूत्।

रंभा—ननु दुर्जया दानवाः।

मेनका—उपस्थितसंपरायो महेंद्रोऽपि मध्यमलोकात्सबहुमानमानाय्य तमेव विबुधविजयाय सेनामुखे नियोजयति।

रंभा—हला, गदो राएसी। ता अह्मे वि जहणिद्दिट्ठं पदेसं संकमामो।
मेनका—सहि, एव्वं करेम्ह।
शेषाः—तह।
रंभा—अवि णाम सो राएसी समुद्धरे णो हिअअसल्लं।
मेनका—सहि, मा दे संसओ होदु।
रंभा—णं दुज्जआ दाणवा।
मेनका—उवट्ठिदसंपराओ महिंदोवि मज्झमलोआदो सबहुमाणं आणाविअ तं एव्व विबुधविजआअ सेणामुहे णिओजेदि।

रंभा—सर्वथा इहाप्ययं विजयी भवतु । (क्षणमात्रं स्थित्वा ।) सख्यः, समाश्वसित समाश्वसित । एष उच्चलितहरिणकेतनस्तस्य राजर्षेः सोमदत्तो रथो दृश्यते । न खलु सोऽकृतार्थो निवर्तिष्यते ।

(सर्वा उच्चक्षुषो विलोकयंति ।)

(ततः प्रविशति रथारूढो राजा सूतश्च । चित्रलेखादक्षिणहस्तावलंबिता भयनिमीलिताक्षी चोर्वशी ।)

चित्रलेखा—समाश्वसितु समाश्वसितु प्रियसखी ।

राजा—सुंदरि, समाश्वसिहि समाश्वसिहि ।

गतं भयं भीरु सुरारिसंभवं
त्रिलोकरक्षी महिमा हि वज्रिणः ।
तदेतदुन्मीलय चक्षुरायतं
निशावसाने नलिनीव पंकजम् ॥ ६ ॥

चित्रलेखा—अहो, कथमुच्छ्वसितमात्रसंभावितजीविता अद्याप्येषा संज्ञां न प्रतिपद्यते ।

राजा—भद्रे, बलवदत्रभवती परित्रस्ता । तथा हि ।

मंदारकुसुमदाम्ना गुरुरस्याः सूच्यते हृदयकंपः ।
मुहुरुच्छ्वसता मध्ये परिणाहवतोः पयोधरयोः ॥ ७ ॥

चित्रलेखा—सखि उर्वशि, पर्यवस्थापयात्मानम् । अनप्सरेव मे प्रतिभासि ।

रंभा—सव्वहा इह वि अअं विअई भोदु । हला, समास्ससध समास्ससध । एसो उच्चलिदहरिणकेदणो तस्स राएसिणो सोमदत्तो रहो दीसदि । ण खु सो अकिदत्थो णिवत्तिस्सदि ।

चित्रलेखा—समस्ससदु समस्ससदु पिअसही ।

चित्रलेखा—अम्महे, कहं उस्ससिदमेत्तसंभाविदजीविदा अज्ज वि एसा सण्णं ण पडिवज्जदि ।

चित्रलेखा—सहि उव्वसि, पज्जवत्थावेहि अत्ताणं । अणच्छरा विअ मे पडिहासि ।

राजा—

मुंचति न तावदस्या भयकंपः कुसुमकोमलं हृदयम् ।
सिचयांतेन कथंचित्स्तनमध्योच्छ्वासिना कथितः ॥ ८ ॥

(उर्वशी प्रत्यागच्छति ।)

राजा—(सहर्षम् ।) अयि चित्रलेखे, दिष्ट्या वर्धसे । प्रकृतिमापद्यते ते प्रियसखी । पश्य ।

आविर्भूते शशिनि तमसा मुच्यमानेव रात्रिः
नैशस्यार्चिर्हुतभुज इव च्छिन्नभूयिष्ठधूमा ।
मोहेनांतर्वरतनुरियं लक्ष्यते मुक्तकल्पा
गंगा रोधःपतनकलुषा गच्छतीव प्रसादम् ॥ ९ ॥

चित्रलेखा—सखि उर्वशि, विश्रब्धा भव । पराभूताः खलु ते त्रिदशपरिपंथिनो हताशा दानवाः ।

उर्वशी—(चक्षुषी उन्मील्य ।) किं प्रभावदर्शिना महेंद्रेण ।

चित्रलेखा—न महेंद्रेण । महेंद्रसदृशानुभावेनानेन राजर्षिणा ।

उर्वशी—(राजानमवलोक्य । आत्मगतम् ।) उपकृतं खलु मे दानवैः ।

राजा—(प्रकृतिस्थामुर्वशीं निर्वर्ण्य । आत्मगतम् ।) स्थाने खलु नारायणमृषिं विलोभयंत्यस्तदूरुसंभवामिमां विलोक्य व्रीडिताः सर्वा अप्सरसः । अथवा नेयं तपस्विनः सृष्टिर्भवितुमर्हतीत्यवैमि । तथा हि ।

अस्याः सर्गविधौ प्रजापतिरभूच्चंद्रो नु कांतिप्रदः
शृंगारैकरसः स्वयं नु मदनो मासो नु पुष्पाकरः ।

चित्रलेखा—सहि उव्वसि, विस्सद्धा होहि । पराभूदा खु दे तिदसपरिपंथिणो हदासा दाणवा ।

उर्वशी—किं पहावदंसिणा महिंदेण ।

चित्रलेखा—ण महिंदेण । महिंदसरिसाणुभावेण इमिणा राएसिणा ।

उर्वशी—उवकिदं खु मे दाणवेहिं ।

वेदाभ्यासजडः कथं नु विषयव्यावृत्तकौतूहलो
निर्मातुं प्रभवेन्मनोहरमिदं रूपं पुराणो मुनिः ॥ १० ॥

उर्वशी—सखि चित्रलेखे, स सखीजनः कुत्र खलु भवेत् ।

चित्रलेखा—सखि, अभयप्रदायी महाराजो जानाति ।

राजा—(उर्वशीमवलोकयन् ।) महति विषादे वर्तते सखीजनः । पश्यतु भवती ।

यदृच्छया त्वं सकृदप्यवंध्ययोः
पथि स्थिता सुंदरि यस्य नेत्रयोः ।
त्वया विना सोऽपि समुत्सुको भवेत्
सखीजनस्ते किमु रूढसौहृदः ॥ ११ ॥

उर्वशी—(अपवार्य ।) अभिजातं खल्वस्य वचनम् । अथवा चंद्रादमृतमिति किमत्राश्चर्यम् । (प्रकाशम् ।) अत एवैनं प्रेक्षितुं त्वरते मे हृदयम् ।

राजा—(हस्तेन दर्शयन् ।)

एताः सुतनु मुखं ते सख्यः पश्यंति हेमकूटगताः ।
उत्सुकनयना लोकाश्चंद्रमिवोपप्लवान्मुक्तम् ॥ १२ ॥

चित्रलेखा—सखि, पश्य ।

उर्वशी—(राजानं सस्पृहं पश्यंती ।) ननु समदुःखः पीयते नयनाभ्याम् ।

उर्वशी—सहि चित्तलेहे, सो सहीजणो कहिं खु भवे ।

चित्रलेखा—सहि, अभअप्पदाई महाराओ जाणादि ।

उर्वशी—अहिजादं खु से वअणं । अहवा चंदादो अमिअं त्ति किं एत्थ अच्चरिअं । अदो एव्व णं पेक्खिदुं तुवरदि मे हिअअं ।

चित्रलेखा—सहि, पेक्ख ।

उर्वशी—णं समदुक्खो पिवीअदि णअणेहिं ।

चित्रलेखा—(सस्मितम् । साकूतम् ।) अयि, कः ।

उर्वशी—ननु सखीजनः ।

रंभा—(सहर्षमवलोक्य ।) एष चित्रलेखाद्वितीयामुर्वशीं गृहीत्वा विशाखासमीपगत इव चंद्रः समुपस्थितो राजर्षिः ।

मेनका—(निर्वर्ण्य ।) द्वे अपि नः प्रिये उपनते । इयं प्रत्यानीता प्रियसखी, अयं चापरिक्षतो महाराज इति ।

सहजन्या—सखि, युक्तं भणसि । दुर्जयाः खलु दानवाः ।

राजा—सूत, इदं तच्छैलशिखरम् । अवतारय रथम् ।

सूतः—यदाज्ञापयत्यायुष्मान् । (इति तथा करोति ।)

राजा—(रथोद्घातं रूपयित्वा । आत्मगतम् ।) हंत, दत्तफलो मे विषमावतारः ।

यदयं रथसंक्षोभादंसेनांसो रथोपमश्रोण्याः ।
स्पृष्टः सरोमविक्रियमंकुरितमनोभवेनेव ॥ १३ ॥

उर्वशी—(सव्रीडम् ।) सखि, किमपि परतोऽपसर ।

चित्रलेखा—(सस्मितम् ।) नाहं शक्नोमि ।

चित्रलेखा—अयि, को ।

उर्वशी—णं सहिअणो ।

रंभा—एसो चित्तलेहादुदीअं उव्वसिं गेण्हिअ विसाहासमीवगदो विअ चंदो समुवट्ठिदो राएसी ।

मेनका—दुवे वि णो पिआणि उवणदाणि । इअं पच्चाणीदा पिअसही, अअं अ अपरिक्खदो महाराओ त्ति ।

सहजन्या—सहि, जुत्तं भणासि । दुज्जआ खु दाणवा ।

उर्वशी—सहि, किं वि परदो ओसर ।

चित्रलेखा—णाहं सक्केमि ।

रंभा—सख्यः, एत प्रियकारिणं संभावयामो राजर्षिम् ।

शेषाः—एवं कुर्मः ।

(सर्वा उपसर्पंति ।)

राजा—सूत, स्थापय तावद्रथम् ।

यावत्पुनरियं सुभ्रूरुत्सुकाभिः समुत्सुका ।
सखीभिर्याति संपर्कं लताभिः श्रीरिवार्तवी ॥ १४ ॥

(सूतस्तथा करोति ।)

अप्सरसः—दिष्ट्या महाराजो विजयेन वर्धते ।

राजा—भवत्यश्च सखीसमागमेन ।

उर्वशी—(चित्रलेखादत्तहस्तावलंबा रथादवतीर्य ।) सख्यः, एत पीडितं मां परिष्वजध्वम् । न खलु मे आसीदाशा यथा भूयोऽपि सखीजनं प्रेक्षिष्य इति ।

(सख्यः सत्वरं परिष्वजंते ।)

रंभा—(साशंसम् ।) सर्वथा महाराजः कल्पशतानि पृथ्वीं पालयिता भवतु ।

(नेपथ्ये कलकलः ।)

सूतः—आयुष्मन्, पूर्वस्यां दिशि महता रथवेगेनोपदर्शितः शब्दः ।

अयं च गगनात्कोऽपि तप्तचामीकरांगदः ।
अवरोहति शैलाग्रं तडित्वानिव तोयदः ॥ १५ ॥

रंभा—हला, एध पिअआरिणं संभावेह्म राएसिं ।

शेषाः—एव्वं करेह्म ।

अप्सरसः—दिट्ठिआ महाराओ विअएण वड्ढदि ।

उर्वशी—हला, एध पीडिदं मं परिस्सजथ । ण खु मे आसि आसा जहा भूओ वि सहीअणं पेक्खिस्सं त्ति ।

रंभा—सव्वहा महाराओ कप्पसदाइं पुहविं पालअंतो होदु ।

अप्सरसः—(पश्यंत्यः ।) अहो, चित्ररथः ।

(ततः प्रविशति चित्ररथः ।)

चित्ररथः—(राजानमुपसृत्य सबहुमानम् ।) दिष्ट्या महेंद्रोपकारपर्याप्तेन विक्रममहिम्ना वर्धते भवान् ।

राजा—अये, गंधर्वराजः । (रथादवतीर्य ।) स्वागतं प्रियसुहृदे ।

(परस्परं हस्तौ स्पृशतः ।)

राजा—वयस्य, किमागमनकारणम् ।

चित्ररथः—भद्र, केशिना दानवेनापहृतामुर्वशीं नारदादुपश्रुत्य प्रत्याहरणार्थमस्याः शतक्रतुना गंधर्वसेना समादिष्टा । ततो वयमंतरा चारणेभ्यस्त्वदीयं जयोदाहरणं श्रुत्वा त्वामिहस्थमुपागताः । स भवानिमां पुरस्कृत्य सहास्माभिर्मघवंतं द्रष्टुमर्हति । महत्खलु तत्रभवतो मघोनः प्रियमनुष्ठितं भवता ।

> पुरा नारायणेनेयमतिसृष्टा मरुत्वते ।
> दैत्यहस्तादथाच्छिद्य सुहृदा संप्रति त्वया ॥ १६ ॥

राजा—सखे, मा मैवम् ।

> ननु वज्रिण एव वीर्यमेतत्
> 　विजयंते द्विषतो यदस्य पक्ष्याः ।
> वसुधाधरकंदराविसर्पी
> 　प्रतिशब्दोऽपि हरेर्भिनत्ति नागान् ॥ १७ ॥

चित्ररथः—युक्तमेतत् । अनुत्सेकः खलु विक्रमालंकारः ।

राजा—सखे, नायमवसरो मे शतक्रतुं द्रष्टुम् । त्वमेवात्रभवतीं प्रभोरंतिकं प्रापय ।

अप्सरसः—अंमो, चित्तरहो ।

चित्ररथः—यथा भवान्मन्यते । इत इतो भवत्यः ।

(अप्सरसः प्रस्थिताः ।)

उर्वशी—(जनांतिकम् ।) सखि चित्रलेखे, उपकारिणमपि राजर्षिं न शक्नोम्यामंत्रयितुम् । तत्त्वं मे मुखं भव ।

चित्रलेखा—(राजानमुपसृत्य ।) महाराज, उर्वशी विज्ञापयति····

राजा—किमाज्ञापयति ।

चित्रलेखा—····महाराजेनाभ्यनुज्ञातेच्छामि प्रियसखीमिव महाराजस्य कीर्तिं महेंद्रलोकं नेतुमिति ।

राजा—(सविषादम् ।) गम्यतां पुनर्दर्शनाय ।

(सर्वा अप्सरसः सगंधर्वा आकाशोत्पतनं रूपयंति ।)

उर्वशी—(उत्पतनभंगं रूपयित्वा ।) अहो, लताविटपे ममैकावली लग्ना । (परिवृत्य राजानं पश्यंती ।) सखि चित्रलेखे, मोचय तावदेनाम् ।

चित्रलेखा—(राजानं विलोक्य सस्मितम् ।) आम्, दृढं खलु लग्ना सा । दुर्मोचनीयेव मे प्रतिभाति ।

उर्वशी—अलं परिहासेन । मोचयैनाम् ।

उर्वशी—सहि चित्तलेहे, उवआरिणं वि राएसिं ण सक्कणोमि आमंतेदुं । ता तुमं मे मुहं होहि ।

चित्रलेखा—महाराअ, उव्वसी विण्णवेदि·········

चित्रलेखा—······महाराएण अब्भणुण्णादा इच्छामि पिअसहिं विअ महाराअस्स कित्तिं महिंदलोअं णेदुं त्ति ।

उर्वशी—अंमो, लताविडवे मे एआवली लग्गा । सहि चित्तलेहे, मोआवेहि दाव णं ।

चित्रलेखा—आम्, दिढं खु लग्गा सा । दुंमोआ विअ मे पडिहादि ।

उर्वशी—अलं परिहासेण । मोआवेहि णं ।

चित्रलेखा—भवतु। यतिष्ये तावत्।

उर्वशी—(स्मितं कृत्वा।) प्रियसखि, स्मर तावदेतदात्मनो वचनम्।

(चित्रलेखा मोचनं नाटयति।)

राजा—(आत्मगतम्।)

प्रियमाचरितं लते त्वया मे
गमनेऽस्याः क्षणविघ्नमाचरंत्या।
यदियं पुनरप्यपांगनेत्रा
परिवृत्तार्धमुखी मयाद्य दृष्टा ॥ १८ ॥

(चित्रलेखा मोचयति। उर्वशी राजानमवलोकय, सनिःश्वासमुत्पतंतं सखीजनं पश्यति।)

सूतः—आयुष्मन्,

अदः सुरेंद्रस्य कृतापराधान्
प्रक्षिप्य दैत्यॉंल्लवणांबुराशौ।
वायव्यमस्त्रं शरधिं पुनस्ते
महोरगः श्वभ्रमिव प्रविष्टम् ॥ १९ ॥

राजा—तेन ह्युपश्लेषय रथं यावदारोहामि।

(सूतस्तथा करोति। राजा नाट्येन रथमारोहति।)

उर्वशी—(राजानमवलोकयंती सनिःश्वासमात्मगतम्।) अपि नाम पुनरप्येनमुपकारिणं प्रेक्षिष्ये। (इति सगंधर्वा सहसखीभिर्निष्क्रांता।)

राजा—(उर्वशीमार्गोन्मुखो भूत्वा।) अहो नु खलु दुर्लभाभिनिवेशी मदनः।

चित्रलेखा—होदु। जदिस्सं दाव।

उर्वशी—पिअसहि, सुमरेहि दाव एदं अत्तणो वअणं।

उर्वशी—अवि णाम पुणो वि एणं उवआरिणं पेक्खिस्सं।

एषा मनो मे प्रसभं शरीरात्
पितुः पदं मध्यममुत्पतंती।
सुरांगना कर्षति खंडिताग्रात्
सूत्रं मृणालादिव राजहंसी ॥ २० ॥

(इति निष्क्रांतौ।)

इति प्रथमोंकः।

अथ

द्वितीयोंकः ।

(ततः प्रविशति विदूषकः ।)

विदूषकः—ही ही भोः, निमंत्रणैकपरवशो ब्राह्मण इव राजरहस्येन स्फुटन्न शक्नोमि जनाकीर्णे आत्मनो जिव्हां धारयितुम्। तद्यावत्तत्रभवान्वयस्यः कार्यासनादुत्तिष्ठति तावदेतस्मिन्विरलजनसंपाते विमानोत्संगपरिसरे स्थास्यामि । (परिक्रम्य स्थितः ।)

(ततः प्रविशति चेटी ।)

चेटी—आज्ञप्तास्मि देव्या काशीराजपुत्र्या—'हंजे निपुणिके, यतः प्रभृति भगवतः सूर्यस्योपस्थानं कृत्वा प्रतिनिवृत्त आर्यपुत्रस्तत आरभ्य शून्यहृदय इव लक्ष्यते । तत्तस्य प्रियवयस्यादार्यमाणवकाज्जानीहि तावदस्योत्कंठाकारणम्'—इति । तत्कथं खलु मया स ब्रह्मबंधुरतिसंधेयः । अथवा विरलतृणलग्नमिवावश्यायसलिलं चिरं तस्मिन्रहस्यं न तिष्ठति । यावदेनमन्विष्यामि । (परिक्रम्यावलोक्य च ।) अहो, एष आलेख्यवानर इव किमपि तूष्णींभूत आर्यमाणवकस्तिष्ठति । यावदेनमुपसर्पामि । (उपसृत्य ।) आर्य, वंदे ।

विदूषकः—ही ही भो, णिमंतणेक्कपरवसो बह्मणो विअ राअरहस्सेण फुट्टमाणो ण सक्कणोमि जणाइण्णे अत्तणो जीहं धारिदुं । ता जाव तत्तभवं वअस्सो कज्जासणादो उट्ठेदि दाव इमस्सिं विरलजणसंवादे विमाणुच्छंगपरिसरे चिट्ठिस्सं ।

चेटी—आणत्तम्हि देवीए कासिराअपुत्तिए—'हंजे णिउणिए, जदो पहुदि भअवदो सुज्जस्स उवत्थाणं करिअ पडिणिवुत्तो अज्जउत्तो तदो आरहिअ सुण्णहिअओ विअ लक्खीअदि । ता तस्स पिअवअस्सादो अज्जमाणवआदो जाणाहि दाव से उक्कंठाकालणं'—त्ति । ता कहं खु मए सो बम्हबंधू अदिसंधेओ । अहवा विरलतणलग्गं विअ अवस्साअसलिलं चिरं तस्सिं रहस्सं ण चिट्ठदि । जाव णं अण्णेसामि । अंमो, एसो आलेक्खवाणरो विअ किं कि तुण्हिभूदो अज्जमाणवओ चिट्ठदि । जाव णं उवसप्पामि । अज्ज, वंदामि ।

विदूषकः—स्वस्ति भवत्यै। (स्वगतम्।) इमां दुष्टचेटिकां प्रेक्ष्य तद्राजरहस्यं हृदयं भित्त्वा निष्क्रामतीव। (प्रकाशम्।) निपुणिके, संगीतव्यापारमुज्झित्वा क्व प्रस्थितासि।

निपुणिका—देव्या वचनेनार्यमेव प्रेक्षितुम्।

विदूषकः—किं तत्रभवत्याज्ञापयति।

निपुणिका—आर्य, देवी भणति—'सदाप्यार्यो मयि पक्षपाती, न मामनुचितवेदनादुःखितामुपेक्षते'—इति।

विदूषकः—(सवितर्कम्।) निपुणिके, किंवा वयस्येन तत्रभवत्याः किमपि प्रतिकूलमाचरितम्।

निपुणिका—आर्य, यन्निमित्तं किल भर्ता उत्कंठितः, तस्याः स्त्रिया नामधेयेन भर्त्रा देवी आलपिता।

विदूषकः—(आत्मगतम्।) कथं स्वयमेव तत्रभवता रहस्य-

विदूषकः—सत्थि भोदीए। इमं दुट्ठचेडिअं पेक्खिअ तं राअरहस्सं हिअअं भिंदिअ णिक्कमदि विअ। णिउणिए, संगीदवावारं उज्झिअ कहिं पत्थिदा सि।

निपुणिका—देवीए वअणेण अज्जं एव्व पेक्खिदुं।

विदूषकः—किं तत्तभोदी आणवेदि।

निपुणिका—अज्ज, देवी भणादि-'सदा वि अज्जो मइ पक्खवादी, ण मं अणुइदवेअणादुक्खिदं उवेक्खदि'-त्ति।

विदूषकः—णिउणिए, किंवा वअस्सेण तत्तभोदीए किं वि पडिऊलं आचरिदं।

निपुणिका—अज्ज, जंणिमित्तं किल भट्टा उक्कंठिदो, ताए इत्थिआए णामधेएण भट्टिणा देवी आलविदा।

विदूषकः—कहं सअं एव्व तत्तभवदा रहस्सभेदो किदो। ता

भेदः कृतः । तत्किमिदानीमहं जिव्हायंत्रणेन दुःखमनुभवामि । (प्रकाशम् ।) किमामंत्रिता तत्रभवती उर्वशीति ।

निपुणिका—आम् । आर्य, का सा उर्वशी ।

विदूषकः—अस्त्युर्वशीत्यप्सराः । तस्या दर्शनेनोन्मादितस्तत्रभवान्न केवलं तत्रभवतीं, मामपि विनोदविमुखो दृढं पीडयति ।

निपुणिका—(स्वगतम् ।) कृतं मया भेदनं भर्तू रहस्यदुर्गस्य । (प्रकाशम् ।) आर्य, किं तावद्देव्यै निवेदयामि ।

विदूषकः—निपुणिके, विज्ञापय मम वचनेन तत्रभवतीम्—'यते तावन्मृगतृष्णिकाया निवर्तयितुं वयस्यं, ततो देव्या मुखं प्रेक्षिष्ये'—इति ।

निपुणिका—यदार्य आज्ञापयति । (इति निष्क्रांता ।)

(नेपथ्ये वैतालिकाः ।)

जयतु जयतु देवः ।

आ लोकांतात्प्रतिहततमोवृत्तिरासां प्रजानां
तुल्योद्योगस्तव च सवितुश्चाधिकारो मतो नः ।
तिष्ठत्येष क्षणमधिपतिर्ज्योतिषां व्योममध्ये
षष्ठे भागे त्वमपि लभसे देव विश्रांतिमह्नः ॥ १ ॥

किं दाणिं अहं जीहाजंतणेण दुक्खं अणुहवामि । किं आमंतिदा तत्तभोदी उव्वसि त्ति ।

निपुणिका—आम् । अज्ज, का सा उव्वसी ।

विदूषकः—अत्थि उव्वसि त्ति अच्छरा । ताए दंसणेण उंमादिदो तत्तभवं ण केवलं तत्तभोदिं, मं वि विणोदविमुहो दिढं पीडेदि ।

निपुणिका—किदं मए भेअणं भट्टिणो रहस्सदुग्गस्स । अज्ज, किं दाव देवीए णिवेदेमि ।

विदूषकः—णिउणिए, विण्णवेहि मम वअणेण तत्तभोदिं–'जदामि दाव मिअतिण्हिआदो णिवत्तेदुं वअस्सं, तदो देवीए मुहं पेक्खिस्सं'–त्ति ।

निपुणिका—जं अज्जो आणवेदि ।

विदूषकः—(कर्णं दत्वा ।) एष कार्यासनादुत्थित इत एवागच्छति प्रियवयस्यः । यावदस्य पार्श्ववर्ती भवामि । (इति निष्क्रांतः ।)

प्रवेशकः ।

(ततः प्रविशत्युत्कंठितो राजा विदूषकश्च ।)

राजा—(निःश्वस्य ।)

आ दर्शनात्प्रविष्टा सा मे सुरलोकसुंदरी हृदयम् ।
बाणेन मकरकेतोः कृतमार्गमवंध्यपातेन ॥ २ ॥

विदूषकः—(स्वगतम् ।) संपीडिता खलु तावत्तपस्विनी काशीराजपुत्री ।

राजा—(निरीक्ष्य ।) अपि रक्ष्यते भवता रहस्यनिक्षेपः ।

विदूषकः—(सविषादमात्मगतम् ।) हा धिक् हा धिक्, अभिसंहितोऽस्मि दास्याःपुत्र्या । अन्यथा न मां वयस्य एवं पृच्छेत् ।

राजा—(साशंकम् ।) किं भवांस्तूष्णीमास्ते ।

विदूषकः—एवं खलु मया नियंत्रिता जिव्हा, यद्भवतोऽपि सहसा प्रतिवचनं न ददामि ।

राजा—युक्तमेतत् । अथ क्वेदानीमात्मानं विनोदयेयम् ।

विदूषकः—भोः, महानसं गच्छावः ।

विदूषकः—एसो कज्जासणादो उट्ठिदो इदो एव्व आअच्छदि पिअवअस्सो । जाव से पासवत्ती होमि ।

विदूषकः—संपीडिदा खु दाव तवस्सिणी कासिराअउत्ती ।

विदूषकः—हद्धी हद्धी, अहिसंधिदोह्मि दासीएपुत्तिआए । अण्णधा ण मं वअस्सो एव्वं पुच्छदि ।

विदूषकः—एव्वं खु मए णिअंतिदा जीहा, जं भवदो वि सहसा पडिवअणं ण देमि ।

विदूषकः—भो, ह्माणसं गच्छह्म ।

राजा—किं तत्र ।

विदूषकः—तत्र खलु पंचविधस्याभ्यवहारस्योपनतसंभारस्य योजनां प्रेक्षमाणाभ्यां शक्यमुत्कंठा विनोदयितुम् ।

राजा—(सस्मितम् ।) तत्रेप्सितसंनिधानाद्भवान्रंस्यते । मया खलु दुर्लभप्रार्थिना कथमात्मा विनोदयितव्यः ।

विदूषकः—ननु भवांस्तत्रभवत्या उर्वश्या दर्शनपथं गतः ।

राजा—ततः किम् ।

विदूषकः—तन्न खलु सा ते दुर्लभेति समर्थये ।

राजा—सखे, पक्षपातोऽयमित्यवधार्यताम् ।

विदूषकः—एतावन्मंत्रयमाणेन भवता वर्धितं मे कौतूहलम् । किं तत्र भवत्युर्वश्यद्वितीया रूपेण, अहमिव विरूपतया ।

राजा—वयस्य माणवक, प्रत्यवयवमशक्यवर्णनां तामवेहि । समासतः श्रूयताम् ।

विदूषकः—अवहितोऽस्मि ।

राजा—

आभरणस्याभरणं प्रसाधनविधेः प्रसाधनविशेषः ।
उपमानस्यापि सखे प्रत्युपमानं वपुस्तस्याः ॥ ३ ॥

विदूषकः—तहिं खु पंचविहस्स अब्भवहारस्स उवणदसंभारस्स जोअणं पेक्खमाणेहिं सक्कं उक्कंठा विणोदेदुं ।

विदूषकः—णं भवं तत्तभोदीए उव्वसीए दंसणपहं गदो ।

विदूषकः—ता ण खु सा दे दुल्लह त्ति समत्थेमि ।

विदूषकः—एत्तिअं मंतअंतेण भवदा वड्ढिदं मे कोदूहलम् । किं तत्तभोदी उव्वसी अदुदीआ रूपेण, अहंविअ विरूवदाए ।

विदूषकः—अवहिदो म्हि ।

विदूषकः—अतः खलु भवता दिव्यरसाभिलाषिणा चातकव्रतं गृहीतम्। क्व तावदिदानीं भवान्प्रस्थितः।

राजा—वयस्य, विविक्तादृते नान्यदुत्सुकस्य शरणमस्ति। तद्भवान्प्रमदवनमार्गमादेशयतु।

विदूषकः—(स्वगतम्।) का गतिः। (प्रकाशम्।) इत इतो भवान्।

(इति परिक्रामतः।)

विदूषकः—एष प्रमदवनपरिसरः। एतेन प्रमदवननोदितेनेव प्रत्युद्गतो भवानागंतुको दक्षिणमारुतेन।

राजा—(विलोक्य।) उपपन्नमिदं विशेषणमस्य वायोः। अयं हि,

निषिंचन्माधवीमेतां लतां कौंदीं च नर्तयन्।
स्नेहदाक्षिण्ययोर्योगात्कामीव प्रतिभाति मे॥ ४॥

विदूषकः—ईदृश एव तवाभिनिवेशो भवतु। (इति परिक्रामन्।) एतत्प्रमदवनद्वारम्। प्रविशतु भवान्।

राजा—प्रविशाग्रतः।

(उभौ प्रवेशं नाटयतः।)

राजा—(अग्रतो विलोक्य।) वयस्य, मया न साधु समर्थितमापत्प्रतीकारः किल प्रमदवनोद्यानप्रवेश इति।

विविक्षुर्यदहं तूर्णमुद्यानं तापशांतये।
स्रोतोजवोह्यमानस्य प्रतीपतरणं हि तत्॥ ५॥

विदूषकः—अदो खु भवदा दिव्वरसाहिलासिणा चादअव्वदं गहिदं। कहिं दाव दाणिं भवं पत्थिदो।

विदूषकः—का गदी। इदो इदो भवं।

विदूषकः—एसो पमदवणपरिसरो। एदेण पमदवणणोदिदेण विअ पच्चुग्गदो भवं आअंतुओ दक्खिणमारुदेण।

विदूषकः—ईरिसो एव्व दे अहिणिवेसो होदु। एदं पमदवणदुवारं पविसदु भवं।

विदूषकः—कथमिव ।

राजा—

इदमसुलभवस्तुप्रार्थनादुर्निवारं
प्रथममपि मनो मे पंचबाणः क्षिणोति ।
किमुत मलयवातोन्मूलितापांडुपत्रैः
उपवनसहकारैर्दर्शितेष्वंकुरेषु ॥ ६ ॥

विदूषकः—अलं परिदेवितेन । अचिरेण तवेष्टसंपादनेनानंग एव ते सहायो भविष्यति ।

राजा—प्रतिगृहीतं ब्राह्मणवचनम् ।

(इति परिक्रामतः ।)

विदूषकः—प्रेक्षतां भवान्वसंतावतारसूचकमभिरामत्वं प्रमदवनस्य ।

राजा—ननु प्रतिपादपमेवावलोकयामि । अत्र हि ।

अग्रे स्त्रीनखपाटलं कुरबकं श्यामं द्वयोर्भागयोः
रक्ताशोकमुपोढरागसुभगं भेदोन्मुखं तिष्ठति ।
ईषद्बद्धरजःकणाग्रकपिशा चूते नवा मंजरी
मुग्धत्वस्य च यौवनस्य च सखे मध्ये मधुश्रीः स्थिता ॥ ७ ॥

विदूषकः—भोः, एष खलु मणिशिलापट्टसनाथोऽतिमुक्तल-

विदूषकः—कहं विअ ।

विदूषकः—अलं परिदेविदेण । अइरेण दे इट्ठसंपादणेण अणंगो एव्व दे सहाओ भविस्सदि ।

विदूषकः—पेक्खदु भवं वसंतावदारसूअअं अहिराअत्तणं पमदवणस्स ।

विदूषकः—भो, एसो खु मणिसिलापट्टअसणाहो अदिमुत्तलदामंडवो

तामंडपो भ्रमरसंघट्टपतितैः कुसुमैः स्वयमिव कृतोपचारो भवंतं प्रतीच्छति । तदनुगृह्यतां तावदेषः ।

राजा—यथा भवते रोचते ।

(परिक्रम्योपविशतः ।)

विदूषकः—इदानीमिह सुखासीनो भवाँल्ललितलताविलोभ्यमाननयन उर्वशीगतामुत्कंठां विनोदयतु ।

राजा—(निःश्वस्य ।)

मम कुसुमितास्वपि सखे नोपवनलतासु नम्रविटपासु ।
चक्षुर्बध्नाति धृतिं तद्रूपालोकदुर्ललितम् ॥ ८ ॥

तदुपायश्चिंत्यतां यथा सफलप्रार्थनो भवेयम् ।

विदूषकः—(विहस्य ।) भोः, अहल्याकामुकस्य महेंद्रस्य वैद्यः सचिवः, उर्वशीपर्युत्सुकस्य च भवतोऽहं, द्वावप्यत्रोन्मत्तौ ।

राजा—मा मैवम् । अतिस्नेहः खलु कार्यदर्शी । तदुपायश्चिंत्यताम् ।

विदूषकः—एष चिंतयामि । मा पुनः परिदेवितेन मम समाधिं भिंद्धि । (इति चिंतां नाटयति ।)

राजा—(निमित्तं सूचयित्वा । स्वगतम् ।)

न सुलभा सकलेंदुमुखी च सा
किमपि चेदमनंगविचेष्टितम् ।

भमरसंघट्टपडिदेहिं कुसुमेहिं सअं विअ किदोवआरो भवंतं पडिच्छदि । ता अणुगेण्हिअदु दाव एसो ।

विदूषकः—दाणिं इह सुहासीणो भवं ललिदलदाविलोहीअमाणणअणो उव्वसीगदं उक्कंठं विणोदेदु ।

विदूषकः—भो अहल्लाकामुअस्स महिंदस्स वज्जो सचिवो, उव्वसीपज्जुच्छअस्स अ भवदो अहम्, दुवेवि एत्थ उंमत्तआ ।

विदूषकः—एसो चिंतेमि । मा उण परिदेविदेण मम समाधिं भिंधि ।

अभिमुखीष्विव कांक्षितसिद्धिषु
व्रजति निर्वृतिमेकपदे मनः ॥ ९ ॥

(इति जाताशस्तिष्ठति ।)

(ततः प्रविशत्याकाशयानेनोर्वशी चित्रलेखा च ।)

चित्रलेखा—हला, क्वेदानीमनिर्दिष्टकारणं गम्यते ।

उर्वशी—(मदनवेदनामभिनीय सलज्जम् ।) सखि, तदा हेमकूट-शिखरे लताविटपेन क्षणविघ्निताकाशगमनां मामुपहस्य किमिदानीं पृच्छसि 'क्व गम्यते' इति ।

चित्रलेखा—किं नु खलु तस्य राजर्षेः पुरूरवसः सकाशं प्रस्थितासि ।

उर्वशी—अथ किम् । अयं मेऽपहस्तितलज्जो व्यवसायः ।

चित्रलेखा—कः पुनः सख्या तत्र पुरतः प्रेषितः ।

उर्वशी—ननु हृदयम् ।

चित्रलेखा—तथापि स्वयमेव साधु संप्रधार्यतां तावत् ।

उर्वशी—सखि, मदनः खलु मां नियोजयति । किमत्र संप्रधार्यते ।

चित्रलेखा—अतःपरं नास्ति मे वचनम् ।

चित्रलेखा—हला, कहिं दाणिं अणिदिट्ठकालणं गच्छीअदि ।

उर्वशी—सहि, तदा हेमकूडसिहरे लदाविडवेण खणविग्घिदआआमग-मणं मं ओहसिअ किं दाणिं पुच्छसि 'कहिं गच्छीअदि' त्ति ।

चित्रलेखा—किं णु खु तस्स राएसिणो पुरूरवस्स सआसं पत्थिदा सि ।

उर्वशी—अह इं । अअं मे अवहत्थिदलज्जो ववसाओ ।

चित्रलेखा—को उण सहीए तहिं पुढमं पेसिदो ।

उर्वशी—णं हिअअं ।

चित्रलेखा—तधा वि सअं एव्व साहु संपधारिअदु दाव ।

उर्वशी—सहि, मअणो खु मं णिओएदि । किं एत्थ संपधारीअदि ।

चित्रलेखा—अदोवरं णत्थि मे वअणम् ।

उर्वशी—तेन ह्यादिश्यतां मार्गो येन तत्र गच्छंत्योरंतरायो न भवेत्।

चित्रलेखा—सखि, विस्रब्धा भव। ननु भगवता देवगुरुणा अपराजितां नाम शिखाबंधनविद्यामुपदिशता त्रिदशप्रतिपक्षस्यालंघनीये कृते स्वः।

उर्वशी—(सलज्जम्।) अहो विस्मृतं मे हृदयम्।

(उभे भ्रमणं रूपयतः।)

चित्रलेखा—सखि, प्रेक्षस्व प्रेक्षस्व। एतद्भगवत्याः भागीरथ्याः, यमुनासंगमविशेषपावनेषु, सलिलेष्वात्मानमवलोकयत इव प्रतिष्ठानस्य शिखाभरणभूतं तस्य राजर्षेर्भवनमुपस्थिते स्वः।

उर्वशी—(सस्पृहमवलोक्य।) ननु वक्तव्यं स्थानांतरगतः स्वर्ग इति। (विमृश्य।) सखि, क नु खलु स आपन्नानुकंपी भवेत्।

चित्रलेखा—हला, एतस्मिन्नंदनवनैकदेश इव प्रमदवने अवतीर्य ज्ञास्यावः।

(उभे अवतरतः।)

उर्वशी—तेण हि आदिसीअदु मग्गो जेण तहिं गच्छंतीणं अंतराओ ण भवे।

चित्रलेखा—सहि, विस्सद्धा होहि। णं भअवदा देवगुरुणा अवराइदं णाम सिहाबंधणविज्जं उवदिसंतेण तिदसपडिवक्खस्स अलंघणिज्जा कद म्ह।

उर्वशी—अहो विसुमरिदं मे हिअअं।

चित्रलेखा—सहि, पेक्ख पेक्ख। एदं भअवदीए भाईरहीए, जमुणासंगमविसेसपावणेसु, सलिलेसु अत्ताणअं ओलोअंतस्स विअ पइट्ठाणस्स सिहाभरणभूदं तस्स राएसिणो भवणं उवट्ठिद म्ह।

उर्वशी—णं वत्तव्वं ठाणंतरगदो सग्गो त्ति। सहि, कहिं णु खु सो आवण्णाणुकंपी भवे।

चित्रलेखा—हला, एदस्सिं णंदणवणेक्कदेसे विअ पमदवणे अवदरिअ जाणिस्सामो।

चित्रलेखा—(राजानं दृष्ट्वा सहर्षम ।) सखि, एष खलु प्रथमोदित इव चंद्रः, कौमुदीमिव त्वां प्रतीच्छति ।

उर्वशी—(विलोक्य ।) हला, इदानीं प्रथमदर्शनात्सविशेषं प्रियदर्शनो महाराजः प्रतिभाति ।

चित्रलेखा—युज्यते । तदेहि, उपसर्पावः ।

उर्वशी—न तावदुपसर्पिष्ये । तिरस्करिणीप्रतिच्छन्ना पार्श्वगताऽस्य भूत्वा श्रोष्यामि तावत्, पार्श्ववर्तिना वयस्येन सह विजने, किं मंत्रयमाणस्तिष्ठतीति ।

चित्रलेखा—यत्ते रोचते ।

(उभे यथोक्तमनुतिष्ठतः ।)

विदूषकः—भोः, चिंतितो मया दुर्लभप्रणयिनीसमागमोपायः ।

(राजा तूष्णीमास्ते ।)

उर्वशी—(सेर्ष्यम् ।) का नु खलु धन्या स्त्री, या अनेन प्रार्थ्यमानात्मानं कृतार्थयति ।

चित्रलेखा—सहि, एसो खु पढमोदिदो विअ चंदो, कोमुदिं विअ तुमं पडिच्छादि ।

उर्वशी—हला, दाणिं पढमदंसणादो सविसेसं पिअदंसणो महाराओ पडिहादि।

चित्रलेखा—जुज्जदि । ता एहि, उवसप्पम्ह ।

उर्वशी—ण दाव उवसप्पिस्सम् । तिरक्खरिणीपडिच्छण्णा पासगदा से भविअ सुणिस्सं दाव, पासवत्तिणा वअस्सेण सह विअणे, किं मंतअंतो चिट्ठदि त्ति ।

चित्रलेखा—जं दे रोअदि ।

विदूषकः—भो, चिंतिदो मए दुल्लहप्पणइणीसमाअमोवाओ ।

उर्वशी—का णु खु धण्णा इत्थिआ, जा इमिणा पत्थिअमाणा अत्ताणअं किदित्थेइ ।

चित्रलेखा—किं पुनर्मानुष्यं विडंब्यते ।

उर्वशी—सखि, बिभेमि सहसा प्रभावाद्विज्ञातुम् ।

विदूषकः—भोः, ननु भणामि चिंतितो मया उपाय इति ।

राजा—तेन हि कथ्यताम् ।

विदूषकः—स्वप्नसमागमकारिणीं निद्रां सेवतां भवान् । अथवा तत्रभवत्या उर्वश्याः प्रतिकृतिं चित्रफलक आलिख्यावलोकयंस्तिष्ठतु ।

उर्वशी—(सहर्षमात्मगतम् ।) हीनसत्त्व हृदय, समाश्वसिहि समाश्वसिहि ।

राजा—उभयमप्यनुपपन्नम् । पश्य ।

हृदयमिषुभिः कामस्यांतः सशल्यमिदं सदा
कथमुपलभे निद्रां स्वप्ने समागमकारिणीम् ।
न च सुवदनामालेख्येऽपि प्रियामसमाप्य तां
मम नयनयोरुद्बाष्पत्वं सखे न भविष्यति ॥ १० ॥

चित्रलेखा—श्रुतं त्वया वचनम् ।

उर्वशी—सखि, श्रुतं । न पुनः पर्याप्तं हृदयस्य ।

विदूषकः—एतावानेव मे मतिविभवः ।

चित्रलेखा—किं उण माणुस्सअं विडंबीअदि ।

उर्वशी—सहि, भीआमि सहसा पभावादो विण्णादुं ।

विदूषकः—भो, णं भणामि चिंतिदो मए उवाओ त्ति ।

विदूषकः—सिविणअसमाअमआरिणिं णिद्दं सेवदु भवम् । अहवा तत्त-भोदीए उव्वसीए पडिकिदिं चित्तफलए आलिहिअ ओलोअंतो चिट्ठदु ।

उर्वशी—हीणसत्त हिअअ, समस्सस समस्सस ।

चित्रलेखा—सुदं तुए वअणम् ।

उर्वशी—सहि सुदं । ण उण पज्जत्तं हिअअस्स ।

विदूषकः—एत्तिओ एव्व मे मदिविहवो ।

राजा—(निःश्वस्य ।)

नितांतकठिनां रुजं मम न वेद सा मानसीं
प्रभावविदितानुरागमवमन्यते वापि माम् ।
अलब्धफलनीरसं मम विधाय तस्मिञ्जने
समागममनोरथं भवतु पंचबाणः कृती ॥ ११ ॥

चित्रलेखा—सखि, श्रुतं त्वया ।

उर्वशी—हा धिक् हा धिक् । मामेवमवगच्छति । (सखीमवलोक्य ।) सखि, असमर्थास्म्यग्रतो भूत्वास्य प्रतिवचनस्य । तत्प्रभावनिर्मितेन भूर्जपत्रेण संपादितोत्तरा भवितुमिच्छामि ।

चित्रलेखा—हला, अनुमतं मे ।

(उर्वशी नाट्येन ससंभ्रममभिलिख्यांतरा क्षिपति ।)

विदूषकः—(दृष्ट्वा ससंभ्रमम् ।) अविधा अविधा । भोः, किं नु खलु एतत् । भुजंगनिर्मोकः किं मां खादितुं निपतितः ।

राजा—(विभाव्य विहस्य च ।) वयस्य, नायं भुजंगनिर्मोकः । भूर्जपत्रगतोऽयमक्षरविन्यासः ।

विदूषकः—ननु अदृष्टयोर्वश्या भवतः परिदेवितं श्रुत्वा विसर्जितः भविष्यति ।

चित्रलेखा—सहि, सुदं तुए ।

उर्वशी—हद्धी हद्धी । मं एव्वं अवगच्छदि । सहि, असमत्थ म्हि अग्गदो भविअ से पडिवअणस्स । ता पहावणिम्मिदेण भुज्जवत्तेण संपादिदउत्तरा होदुम् इच्छामि ।

चित्रलेखा—हला, अणुमदं मे ।

विदूषकः—अविहा अविहा । भो, किं णु खु एदं । भुअंगणिम्मोअं किं मं खादिदुं णिवडिदम् ।

विदूषकः—णं अदिट्ठाए उव्वसीए भवदो परिदेविदं सुणिअ विसज्जिदो भविस्सदि ।

राजा—नास्त्यगतिर्मनोरथानाम् । (गृहीत्वानुवाच्य च, सहर्षम् ।) सखे, प्रसन्नस्ते तर्कः ।

विदूषकः—ही ही भोः, किं ब्राह्मणवचनान्यन्यथा भवंति । तदिदानीं प्रसीदतु भवान् । यदत्र लिखितं तच्छ्रोतुमिच्छामि ।

उर्वशी—साधु । आर्य, नागरिकोऽसि ।

राजा—वयस्य, श्रूयताम् ।

विदूषकः—अवहितोऽस्मि ।

राजा—(वाचयति ।)

'स्वामिन्संभाविता यथाहं त्वयाऽज्ञाता
तथानुरक्तस्य यदि नाम तवोपरि ।
किं मे ललितपारिजातशयनीये भवंति
नंदनवनवाता अप्यत्युष्णकाः शरीरके ॥ १२ ॥'

उर्वशी—किं नु खलु सांप्रतं भणिष्यति ।

चित्रलेखा—ननु भणितमेव म्लानकमलनालायमानैरंगैः ।

विदूषकः—ही ही भो, किं बह्मणवअणाणि अण्णधा होंति । ता दाणिं पसीददु भवं । जं एत्थ लिहिदं तं सुणिदुं इच्छामि ।

उर्वशी—साहु । अज्ज, णाअरिओसि ।

विदूषकः—अवहिदो म्हि ।

राजा—'सामिअ संभाविआ जह अहं तुए अणुमिआ
तह अणुरतस्स जइ णाम तुह उवरि ।
किं मे ललिअपारिजाअसअणिज्जयंमि होंति
णंदणवणवादा वि अच्चुण्हआ सरीरए ॥१२॥'

उर्वशी—किं णु खु संपदं भणिस्सदि ।

चित्रलेखा—णं भणिदं एव्व मिलाणकमलणालाअमाणेहिं अंगेहिं ।

विदूषकः—दिष्ट्या, मया बुभुक्षितेन स्वस्तिवायनमिवोपलब्धं भवतोत्कंठितन समाश्वासनम् ।

राजा—समाश्वासनमिति किमुच्यते ।

तुल्यानुरागपिशुनं ललितार्थबंधं
पत्रे निवेशितमुदाहरणं प्रियायाः ।
उत्पक्ष्मणो मम सखे मदिरेक्षणायाः
तस्याः समागतमिवाननमाननेन ॥ १३ ॥

उर्वशी—अत्रावयोः समविभागा प्रीतिः ।

राजा—वयस्य, अंगुलिस्वेदेन दूष्येरन्नक्षराणि । धार्यतामयं मम प्रियायाः स्वहस्तः ।

विदूषकः—(गृहीत्वा ।) किमिदानीं तत्रभवत्युर्वशी भवतो मनोरथानां कुसुमं दर्शयित्वा फले विसंवदति ।

उर्वशी—सखि, यावदुपगमनकातरं हृदयं पर्यवस्थापयामि तावत्त्वमस्यात्मानं दर्शयित्वा यन्मम क्षमं तद्भण ।

चित्रलेखा—तथा । (इति तिरस्करिणीमपनीय राजानमुपेत्य ।) जयतु जयतु महाराजः ।

विदूषकः—दिट्ठिआ, मए बुभुक्खिदेण सोत्थिवाअणं विअ उवलद्धं भवदा उक्कंठिदेण समासासणं ।

उर्वशी—एत्थ णो समविभाआ पीदी ।

विदूषकः—किं दाणिं तत्तभोदी उव्वसी भवदो मणोरहाणं कुसुमं दंसिअ फले विसंवददि ।

उर्वशी—सहि, जाव उवगमणकादरं हिअअं पज्जवत्थावेमि दाव तुमं से अत्ताणं दंसिअ जं मे खमं तं भणाहि ।

चित्रलेखा—तह । जेदु जेदु महाराओ ।

राजा—(दृष्ट्वा, सहर्षम् ।) स्वागतं भवत्यै । (पार्श्वमवलोक्य ।) भद्रे,

न तथा नंदयसि मां सख्या विरहिता तया ।
संगमे दृष्टपूर्वेव यमुना गंगया विना ॥ १४ ॥

चित्रलेखा—ननु प्रथमं मेघराजिर्दृश्यते, पश्चाद्विद्युल्लता ।

विदूषकः—(अपवार्य ।) कथं नैषोर्वशी । तस्यास्तत्रभवत्या अभिमता सहचरीयम् ।

राजा—एतदासनमास्यताम् ।

चित्रलेखा—उर्वशी महाराजं शिरसा प्रणम्य विज्ञापयति····

राजा—किमाज्ञापयति ।

चित्रलेखा—····'तस्मिन्सुरारिसंभवे दुर्जाते महाराज एव मम शरणमासीत् । साहं सांप्रतं तव दर्शनसमुत्थेन मदनेन बलवद्बाध्यमाना भूयोऽपि महाराजस्यानुकंपनीया भवामि ' इति ।

राजा—अयि भद्रमुखि,

पर्युत्सुकां कथयसि प्रियदर्शनां तां
आर्तं न पश्यसि पुरूरवसं तदर्थे ।
साधारणोऽयमुभयोः प्रणयः स्मरस्य
तप्तेन तप्तमयसा घटनाय योग्यम् ॥ १५ ॥

चित्रलेखा—णं पढमं मेहराई दीसदि, पच्छा विज्जुल्लदा ।

विदूषकः—कहं ण एसा उव्वसी । ताए तत्तभोदीए अहिमदा सहअरी इअं ।

चित्रलेखा—उव्वसी महाराअं सिरसा पणमिअ विण्णवेदि·········

चित्रलेखा—···'तस्सिं सुरारिसंभवे दुज्जादे महाराओ एव्व मम सरणं आसि । सा अहं संपदं तुह दंसणसमुत्थेण मअणेण बलिअं बाधिअमाणा भूओ वि महाराअस्स अणुकंपणीआ होमि ' त्ति ।

चित्रलेखा—(उर्वशीमुपेत्य ।) सखि, एहि । त्वत्तोऽपि निर्दयतरं मदनं प्रेक्ष्य प्रियतमस्य ते दूत्यस्मि संवृत्ता ।

उर्वशी—(तिरस्करिणीमपनीय ।) अहो लघु त्वयानवेक्षितमुज्झितास्मि ।

चित्रलेखा—(सस्मितम् ।) सखि, इतो मुहूर्तादेव ज्ञास्यामि का कामुज्झिष्यतीति । आचारं तावत्प्रतिपद्यस्व ।

उर्वशी—(ससाध्वसं राजानमुपेत्य प्रणम्य च, सव्रीडम् ।) जयतु जयतु महाराजः ।

राजा—(सहर्षम् ।) सुंदरि,

मया नाम जितं यस्य त्वयायं समुदीर्यते ।
जयशब्दः सहस्राक्षादगतः पुरुषांतरम् ॥ ११ ॥

(हस्ते गृहीत्वैनामुपवेशयति ।)

विदूषकः—भवति, राज्ञः प्रियवयस्यो ब्राह्मणः किं न वंद्यते ।

(उर्वशी सस्मितं प्रणमति ।)

विदूषकः—स्वस्ति भवत्यै ।

(नेपथ्ये देवदूतः ।)

चित्रलेखे, त्वरय त्वरयोर्वशीम् ।

चित्रलेखा—सहि, एहि । तुवत्तो वि णिद्दअदरं मअणं पेक्खिअ पिअअमस्स दे दूदि म्हि संवुत्ता ।

उर्वशी—अंमहे लहुअं तुए अणवेक्खिदं उज्झिद म्हि ।

चित्रलेखा—सहि, इदो मुहुत्तादो एव्व जाणिस्सं का कं उज्झिस्सदि त्ति । आआरं दाव पडिवज्ज ।

उर्वशी—जेदु जेदु महाराओ ।

विदूषकः—भोदि, रण्णो पिअवअस्सो बम्हणो किं ण वंदिअदि ।

विदूषकः—सत्थि भोदीए ।

मुनिना भरतेन यः प्रयोगो
भवतीष्वष्टरसाश्रयो नियुक्तः ।
ललिताभिनयं तमद्य भर्ता
मरुतां द्रष्टुमनाः सलोकपालः ॥ १७ ॥

(सर्वे कर्ण ददति । उर्वशी विषादं रूपयति ।)

चित्रलेखा—श्रुतं प्रियसख्या देवदूतस्य वचनम् । तदनुमान्यतां महाराजः ।

उर्वशी—(निःश्वस्य ।) नास्ति मे वाचा ।

चित्रलेखा—महाराज, उर्वशी विज्ञापयति–'परवशोऽयं जनः। तन्महाराजेनाभ्यनुज्ञाता इच्छामि देवेष्वनपराद्धमात्मानं कर्तुम्'–इति।

राजा—(कथं कथमपि वाचं व्यवस्थाप्य ।) नास्मि भवत्योरीश्वरनियोगप्रत्यर्थी । स्मर्तव्यस्त्वयं जनः ।

(उर्वशी वियोगदुःखं रूपयित्वा राजानं पश्यंती सह सख्या निष्क्रांता ।)

राजा—(निःश्वस्य ।) सखे, वैयर्थ्यमिव मे चक्षुषोः संप्रति ।

विदूषकः—(पत्रं दर्शयितुकामः ।) ननु एतत्····(इति अर्धोक्ते सविषादमात्मगतम् ।) हा धिक् हा धिक्, उर्वशीदर्शनविस्मितेन मया तद्भूर्जपत्रं प्रभ्रष्टमपि हस्तात्प्रमादेन न विज्ञातम् ।

राजा—भद्र, किमसि वक्तुकाम इव ।

चित्रलेखा—सुदं पिअसहीए देवदूदस्स वअणं । ता अणुमाणीअदु महाराओ ।

उर्वशी—णत्थि मे वाआ ।

चित्रलेखा—महाराअ, उव्वसी विण्णवेदि–'परवसो अअं जणो । ता महाराएण अब्भणुण्णादा इच्छामि देवेसु अणवरद्धं अत्ताणअं कादुं'–त्ति ।

विदूषकः—णं एदं···हद्धी हद्धी, उव्वसीदंसणविम्हिदेण मए तं भुज्जवत्तअं पब्भट्ठं वि हत्थादो पमादेण ण विण्णादं ।

विदूषकः—एवं वक्तुकामोऽस्मि—मा भवानंगानि मुंचतु, दृढं खलु त्वयि बद्धभावा उर्वशी, न सा इतोगतमनुरागं शिथिलयति—इति ।

राजा—ममाप्येतदाशंसि मनः । तया खलु प्रस्थाने,

अनीशया शरीरस्य स्ववशं हृदयं मयि ।
स्तनकंपक्रियालक्ष्यैर्न्यस्तं निःश्वसितैरिव ॥ १८ ॥

विदूषकः—(स्वगतम् ।) वेपते मे हृदयमिमां वेलामत्रभवता तस्य भूर्जपत्रस्य नाम ग्रहीतव्यमिति ।

राजा—वयस्य, केनेदानीं दृष्टिं विलोभयामि । (स्मृत्वा ।) आः, उपनयतु भवान्भूर्जपत्रम् ।

विदूषकः—(सर्वतो दृष्ट्वा विषादं नाटयति ।) हंत, न दृश्यते । भोः, दिव्यं खलु तद्भूर्जपत्रं, गतमुर्वश्या मार्गेण ।

राजा—(सासूयम् ।) अहो, सर्वत्र प्रमादी वैधेयः । ननु विचिनोतु भवान् ।

विदूषकः—(उत्थाय ।) ननु इतो भवेत्, इह वा भवेत्, इह वा भवेत् । (इति विचेतव्यं नाटयति ।)

(ततः प्रविशति सपरिवारा काशिराजपुत्री देवी, चेटी च ।)

विदूषकः—एव्वं वत्तुकामोह्मि—मा भवं अंगाइं मुंचदु, दिढं खु तुइ बद्धभावा उव्वसी, ण सा इदोगदं अणुराअं सिढिलेदि—त्ति ।

विदूषकः—वेवदि मे हिअअं इमं वेलं अत्तभवदा तस्स भुज्जवत्तस्स णाम गेण्हिदव्वं त्ति ।

विदूषकः—हंत, ण दिस्सदि । भो, दिव्वं खु तं भुज्जवत्तं, गदं उव्वसीए मग्गेण ।

विदूषकः—णं इदो भवे, इह वा भवे, इह वा भवे ।

देवी—हंजे निपुणिके, सत्यं त्वया भणितमिदं लतागेहं प्रविशन्नार्यमाणवकसहाय आर्यपुत्रो दृष्ट इति।

निपुणिका—किमन्यथा भट्टिनी मया कदापि विज्ञापितपूर्वा।

देवी—तेन हि लताविटपांतरिता श्रोष्यामि तावदस्य विश्रब्धामंत्रितानि, यत्त्वया कथितं तत्सत्यं न वेति।

निपुणिका—यद्भट्टिन्यै रोचते।

देवी—(परिक्रम्य पुरस्तादवलोक्य च।) हंजे निपुणिके, किं नु खल्वेतज्जीर्णचीवरमिवेतोमुखं दक्षिणमारुतेनानीयते।

निपुणिका—(विभाव्य।) भट्टिनि, परिवर्तनविभाविताक्षरं भूर्जपत्रं खल्वेतत्। हंत, भट्टिन्या एव नूपुरकोट्यै लग्नम्। (गृहीत्वा।) ननु वाच्यतामेतत्।

देवी—अनुवाचय तावदेतत्। यद्यविरुद्धं ततः श्रोष्यामि।

निपुणिका—(तथा कृत्वा।) भट्टिनि, तदेव कौलीनमिव प्रति-

देवी—हंजे णिउणिए, सच्चं तुए भणिदं इमं लदागेहं पविसंतो अज्जमाणवअसहाओ अज्जउत्तो दिट्ठो त्ति।

निपुणिका—किं अण्णहा भट्टिणी मए कदावि विण्णविदपुव्वा।

देवी—तेण हि लदाविडवंतरिदा सुणिस्सं दाव से विसद्धामंतिदाणि, जं तुए काहिदं तं सच्चं ण वात्ति।

निपुणिका—जं भट्टिणीए रुचादि।

देवी—हंजे णिउणिए, किं णु खु एदं जिण्णचीअरं विअ इदोमुहं दक्खिणमारुदेण आणीअदि।

निपुणिका—भट्टिणी, पडिवत्तणविभाविदक्खरं भुज्जवत्तं खु एदं। हंत, भट्टिणीए एव्व णेउरकोडीए लग्गं। णं वाईअदु एदम्।

देवी—अणुवाएहि दाव एदम्। जदि अविरुद्धं तदो सुणिस्सं।

निपुणिका—भट्टिणि, तं एव्व कोलीणं विअ पडिहादि। भट्टारअं उद्दि

भाति। भट्टारकमुद्दिश्योर्वश्या काव्यबंध इति तर्कयामि। आर्यमाणवकप्रमादेन चावयोर्हस्तमागत इति।

देवी—तेन ह्यस्य गृहीतार्था भवामि।

(निपुणिका वाचयति।)

देवी—(श्रुत्वा।) अत्रानेनैवोपायनेन तमप्सरःकामुकं प्रेक्षे।

निपुणिका—तथा।

(इति परिजनसहिते लतागृहं परिक्रामतः।)

विदूषकः—(विलोक्य।) भो वयस्य, किमेतत्पवनवशगामि प्रमदवनसमीपगतक्रीडापर्वतपर्यंते दृश्यते।

राजा—(उत्थाय।) भगवन्वसंतप्रिय दक्षिणवायो,

वासार्थं हर संभृतं सुरभिणा पौष्पं रजो वीरुधां
किं कार्यं भवतो हृतेन दयितास्नेहस्वहस्तेन मे
जानीते हि मनोविनोदनशतैरेवंविधैर्धारितं
कामार्तं जनमंजनां प्रति भवानालक्षितप्रार्थनः ॥ १९ ॥

निपुणिका—भट्टिनि, प्रेक्षस्व प्रेक्षस्व। एतस्यैवान्वेषणा वर्तते।

देवी—ननु पश्यामि तावत्। तूर्ष्णीं तिष्ठ।

सिअ उव्वसीए कव्वबंधो त्ति तक्केमि। अज्जमाणवअपमादेण अ अह्माणं हत्थं आगदो त्ति।

देवी—तेण हि से गहिदत्था होमि।

देवी—एत्थ इमिणा एव्व उवाअणेण दं अच्छराकामुअं पेक्खामि।

निपुणिका—तह।

विदूषकः—भो वअस्स, किं एदं पवणवसगामि पमदवणसमीवगदकीलापव्वदपज्जंते दीसदि।

निपुणिका—भट्टिणि, पेक्ख पेक्ख। एदस्स एव्व अण्णेसणा वट्टदि।

देवी—णं पेक्खामि दाव। तुण्हिं चिट्ठ।

विदूषकः—(सविषादम् ।) हा धिक् हा धिक् भोः, म्लायमानकेशरच्छविना मयूरपिच्छेन विप्रलब्धोऽस्मि ।

राजा—सर्वथा हतोऽस्मि ।

देवी—(सहसोपसृत्य ।) आर्यपुत्र, अलमावेगेन । एतत्तद्भूर्जपत्रम् ।

राजा—(ससंभ्रमम् ।) अये देवी । स्वागतं देव्यै ।

विदूषकः—(अपवार्य ।) दुरागतमिदानीं संवृत्तम् ।

राजा—(जनांतिकम् ।) वयस्य किमत्र प्रतिविधेयम् ।

विदूषकः—(अपवार्य ।) लोत्रेण गृहीतस्य कुंभीरकस्यास्ति वा प्रतिवचनम् ।

राजा—(जनांतिकम् ।) मूढ, नायं परिहासकालः । (प्रकाशम् ।) देवि, नेदं मया मृग्यते । अयं खलु परान्वेषणार्थमारंभः ।

देवी—युज्यते आत्मनः सौभाग्यं प्रच्छादयितुम् ।

विदूषकः—भवति, त्वरयास्य भोजनं यत्पित्तोपशमनसमर्थं भवति ।

देवी—निपुणिके, शोभनं खलु ब्राह्मणेनाश्वासितो वयस्यः ।

विदूषकः—हद्धी हद्धी भो, मिलाअमाणकेसरच्छविणा मोरपिच्छेण विप्पलद्धो ह्मि ।

देवी—अज्जउत्त, अलं आवेएण । एदं तं भुज्जवत्तं ।

विदूषकः—दुरागदं दाणिं संवृत्तं ।

विदूषकः—लोत्थेण गहिदस्स कुंभिलअस्स अत्थि वा पडिवअणं ।

देवी—जुज्जदि अत्तणो सोहग्गं पच्छादेदुं ।

विदूषकः—भोदि, तुवरेहि से भोअणं जं पित्तोवसमणसमत्थं होदि ।

देवी—णिउणिए, सोहणं खु बम्हणेण आसासिदो वअस्सो ।

विदूषकः—भवति, ननु पश्य आश्वासितः पिशाचोऽपि भोजनेन।

राजा—मूर्ख, बलादपराधिनं मां प्रतिपादयसि ।

देवी—नास्ति खलु भवतोऽपराधः । अहमेवात्रापराद्धा, या प्रतिकूलदर्शना भूत्वाग्रतस्ते तिष्ठामि । इतोऽहं गमिष्यामि । निपुणिके, एहि गच्छामः । (इति कोपं नाटयित्वा प्रस्थिता ।)

राजा—(अनुसृत्य ।)

अपराधी नामाहं प्रसीद रंभोरु विरम संरंभात् ।
सेव्यो जनश्च कुपितः कथं नु दासो निरपराधः ॥ २० ॥

(इति पादयोः पतति ।)

देवी—(स्वगतम् ।) मा खलु लघुहृदयाहमनुनयं बहु मन्ये । किंत्वदाक्षिण्यकृतात्पश्चात्तापाद्बिभेमि । (इति राजानमपहाय सपरिवारा निष्क्रांता ।)

विदूषकः—प्रावृण्नदीवाप्रसन्ना गता देवी । तदुत्तिष्ठ उत्तिष्ठ ।

राजा—(उत्थाय ।) वयस्य, नेदमनुपपन्नम् । पश्य,

प्रियवचनकृतोऽपि योषितां
दयितजनानुनयो रसादृते ।
प्रविशति हृदयं न तद्विदां
मणिरिव कृत्रिमरागयोजितः ॥ २१ ॥

विदूषकः—भोदि, णं पेक्ख आसासिदो पिसाचोवि भोअणेण ।

देवी—णत्थि खु भवदो अवराहो । अहं एव्व एत्थ अवरद्धा, जा पडिऊलदंसणा भविअ अग्गदो दे चिट्ठामि । इदो अहं गमिस्सं । णिउणिए, एहि गच्छह्म ।

देवी—मा खु लहुहिअआ अहं अणुणअं बहु मण्णे । किं दु अदक्खिण्णकिदस्स पच्छादावस्स भाएमि ।

विदूषकः—पाउसणादि विअ अप्पसण्णा गदा देवी । ता उट्ठेहि उट्ठेहि ।

विदूषकः—अनुकूलमेवात्रभवत एतत् । न खल्वक्षिदुःखितोऽभिमुखे दीपशिखां सहते ।

राजा—मा मैवम् । उर्वशीगतमनसोऽपि मे स एव देव्यां बहुमानः । किंतु प्रणिपातलंघनादहमस्यां धैर्यमवलंबिष्ये ।

विदूषकः—भोः, तिष्ठतु तावद्भवतो धीरता । बुभुक्षितस्य ब्राह्मणस्य जीवितमवलंबतां भवान् । समयः खलु स्नानभोजनं सेवितुम् ।

राजा—(ऊर्ध्वमवलोक्य ।) गतमर्धं दिवसस्य । अतः खलु ।

उष्णालुः शिशिरे निषीदति तरोर्मूलालवाले शिखी
निर्भिद्योपरि कर्णिकारमुकुलं व्यालीयते षट्पदः ।
तप्तं वारि विहाय तीरनलिनीं कारंडवः सेवते
क्रीडावेश्मनि चैष पंजरशुकः क्लांतो जलं याचते ॥२२॥

(इति निष्क्रांतौ ।)

इति द्वितीयोंकः ।

विदूषकः—अणुऊलं एव्व एत्थभवदो एदं । ण खु अक्खिदुक्खिदो अहिमुहे दीवसिहं सहेदि ।

विदूषकः—भो, चिट्ठदु दाव भवदो धीरदा । बुभुक्खिदस्स बम्हणस्स जीविदं अवलंबदु भवं । समओ खु ण्हाणभोअणं सेविदुं ।

अथ

तृतीयोंकः ।

(ततः प्रविशतो भरतशिष्यौ

गालवः—सखे पेलव, महेंद्रभवनं गच्छता भगवतोपाध्यायेन त्वमासनं प्रतिग्राहितः । अग्निशरणसंरक्षणाय स्थापितोऽहम् । अतः खलु पृच्छामि, अपि गुरोः प्रयोगेण दिव्या परिषदाराधिता ।

पेलवः—गालव, न जाने आराधिता न वा इति । तस्मिन्पुनः सरस्वतीकृतकाव्यबंधे लक्ष्मीस्वयंवरे तेषु तेषु रसांतरेषु तन्मयी आसीत् । किंतु····

गालवः—सदोषावकाश इव ते वाक्यशेषः ।

पेलवः—आम्, तस्मिन्नुर्वश्या वचनं प्रमादस्खलितमासीत् ।

गालवः—कथमिव ।

पेलवः—लक्ष्मीभूमिकायां वर्तमानोर्वशी वारुणीभूमिकायां वर्तमानया मेनकया पृष्टा—'सखि, समागता एते त्रैलोक्यसुपुरुषाः, सकेशवाश्च लोकपालाः । कतमस्मिंस्ते भावाभिनिवेशः'—इति ।

गालवः—ततस्ततः ।

पेलवः—गालव, ण जाणे आराहिदा ण वत्ति । तस्सिं उण सरस्सईकिदकव्वबंधे लच्छीसअंवरे तेसु तेसु रसंतरेसु तम्मयी आसि । किंतु······

पेलवः—आम्, तस्सिं उव्वसीए वअणं पमादक्खलिदं आसि ।

पेलवः—लच्छीभूमिआए वट्टमाणा उव्वसी वारुणीभूमिआए वट्टमाणाए मेणआए पुच्छिदा—'सहि, समागदा एदे तेलोक्कसुपुरिसा, सकेशवा अ लोअवाला । कदमस्सिं ते भावाहिणिवेसो'—त्ति ।

पेलवः—ततस्तया 'पुरुषोत्तमे' इति भणितव्ये 'पुरूरवसि' इति तस्या निर्गता वाणी ।

गालवः—भवितव्यतानुविधायीनि इंद्रियाणि । न खलु तामभिक्रुद्धो गुरुः ।

पेलवः—सा खलु शप्तोपाध्यायेन । महेंद्रेण पुनरनुगृहीता ।

गालवः—कथमिव ।

पेलवः—'येन ममोपदेशस्त्वया लंघितस्तेन न ते दिव्यं स्थानं भविष्यति' इति उपाध्यायस्य शापः । महेंद्रेण पुनः प्रेक्षणावसाने लज्जावनतमुखी सा एवं भणिता—'यस्मिंस्त्वं बद्धभावासि तस्य मे रणसहायस्य राजर्षेः प्रियमत्र करणीयम् । तत्तावत्त्वं यथाकामं पुरूरवसमुपतिष्ठस्व यावत्स त्वयि दृष्टसंतानो भवेत्'—इति ।

गालवः—सदृशमेतत्पुरुषांतरविदो महेंद्रस्य ।

पेलवः—(सूर्यमवलोक्य ।) कथाप्रसंगेनास्माभिरपराद्धाभिषेकवेला खलु उपाध्यायस्य । तदेहि । अस्य पार्श्ववर्तिनौ भवावः ।

गालवः—तथा ।

(इति निष्क्रांतौ ।)

मिश्रविष्कंभकः ।

पेलवः—तदो ताए 'पुरुसत्तमे' त्ति भणिदव्वे 'पुरूरवसि' त्ति ताए निग्गदा वाणी ।

पेलवः—सा खु सत्ता उवज्झाएण । महिंदेण उण अणुगहिदा ।

पेलवः—'जेण मम उवदेसो तुए लंघिदो तेण ण दे दिव्वं ठाणं हविस्सदि' त्ति उवज्झाअस्स सावो । महिंदेण उण पेक्खणावसाणे लज्जावणदमुही सा एव्वं भणिदा—'जस्सिं तुमं बद्धभावा सि तस्स मे रणसहाअस्स राएसिणो पिअं एत्थ करणिज्जं । ता दाव तुमं जहाकामं पुरूरवसं उवचिट्ठ जाव सो तुइ दिट्ठसंताणो भोदि'—त्ति ।

पेलवः—कधापसंगेण अह्मेहिं अवरद्धा अहिसेअवेला खु उवज्झाअस्स । ता एहि । से पासवत्तिणो होम ।

(ततः प्रविशति कंचुकी ।)

कंचुकी—(विनिःश्वस्य ।)

सर्वः कल्ये वयसि यतते लब्धुमर्थान्कुटुंबी
पश्चात्पुत्रैरपहृतभरः कल्पते विश्रमाय ।
अस्माकं तु प्रतिदिनमियं साधयंती प्रतिष्ठां
सेवाकारा परिणतिरभूत्स्त्रीषु कष्टोऽधिकारः ॥ १ ॥

(परिक्रम्य ।) आदिष्टोऽस्मि सनियमया काशिराजपुत्र्या—'व्रतसंपादनार्थं मया मानमुत्सृज्य निपुणिकामुखेन पूर्वं याचितो महाराजः । तदेव त्वं मद्वचनाद्विज्ञापय '—इति । यावदहमिदानीमवसितसंध्याजाप्यं महाराजं पश्यामि । (परिक्रम्यावलोक्य च ।) रमणीयः खलु दिवसावसानवृत्तांतो राजवेश्मनः । इह हि,

उत्कीर्णा इव वासयष्टिषु निशानिद्रालसा बर्हिणो
धूपैर्जालविनिःसृतैर्वलभयः संदिग्धपारावताः ।
आचारप्रयतः सपुष्पबलिषु स्थानेषु चार्चिष्मतीः
संध्यामंगलदीपिका विभजते शुद्धांतवृद्धो जनः ॥ २ ॥

(नेपथ्याभिमुखमवलोक्य ।) अये, इत एव प्रस्थितो देवः ।

परिजनवनिताकरार्पिताभिः
परिवृत एष विभाति दीपिकाभिः ।
गिरिरिव गतिमानपक्षलोपात्
अनुतटपुष्पितकर्णिकारयष्टिः ॥ ३ ॥

यावदेनमवलोकनमार्गे स्थितः प्रतिपालयामि । (परिक्रम्य स्थितः ।)

(ततः प्रविशति यथानिर्दिष्टो राजा विदूषकश्च ।)

राजा—(स्वगतम् ।) आः,

कार्यांतरितोत्कंठं दिनं मया नीतमनतिकृच्छ्रेण ।
अविनोददीर्घयामा कथं नु रात्रिर्गमयितव्या ॥ ४ ॥

कंचुकी—(उपसृत्य ।) जयतु जयतु देवः । देव, देवी विज्ञापयति—‘ मणिहर्म्यपृष्ठे सुदर्शनश्चंद्रः । तत्र संनिहितेन देवेन प्रतिपालयितुमिच्छामि यावद्रोहिणीसंयोगः ’—इति ।

राजा—आर्य लातव्य, विज्ञाप्यतां देवी ‘ यस्ते छंदः ’ इति ।

कंचुकी—यदाज्ञापयति देवः । (इति निष्क्रांतः ।)

राजा—वयस्य, किं परमार्थत एव देव्या व्रतनिमित्तोऽयमारंभः स्यात् ।

विदूषकः—भोः, तर्कयामि संजातपश्चात्तापा तत्रभवती व्रतापदेशेन भवतः प्रणिपातलंघनं प्रमार्ष्टुकामेति ।

राजा—उपपन्नं भवानाह ।

> अवधूतप्रणिपाताः पश्चात्संतप्यमानमनसो हि ।
> विविधैरनुतप्यंते दयितानुनयैर्मनास्विन्यः ॥ ९ ॥

तदादेशय मणिहर्म्यपृष्ठमार्गम् ।

विदूषकः—इत इतो भवान् । एतेन गंगातरंगसश्रीकेण स्फटिकमणिसोपानेनारोहतु भवान्प्रदोषावसररमणीयं मणिहर्म्यपृष्ठम् ।

राजा—आरोहाग्रतः ।

(सर्वे सोपानारोहणं नाटयंति ।)

विदूषकः—(निरूप्य ।) भोः, प्रत्यासन्नेन चंद्रोदयेन भवितव्यम्, यथा तिमिररिच्यमानं पूर्वदिङ्मुखमालोकसुभगं दृश्यते ।

विदूषकः—भो, तक्केमि संजादपच्छादावा तत्तभोदी वदावदेसेण भवदो पणिपादलंघणं पमज्जिदुकाम त्ति ।

विदूषकः—इदो इदो भवं । इमिणा गंगातरंगसस्सिरीएण फलिहमणिसोवाणेण आरोहदु भवं पदोसावसररमणिज्जं मणिहंमिअ पिट्ठं ।

विदूषकः—भो, पच्चासण्णेण चंदोदएण होदव्वं, जह तिमिररेईअमाणं पुव्वदिसामुहं आलोअसुहअं दीसदि ।

राजा—सम्यग्भवान्मन्यते ।

उदयगूढशशांकमरीचिभिः
तमसि दूरतरं प्रतिसारिते ।
अलकसंयमनादिव लोचने
हरति मे हरिवाहनदिङ्मुखम् ॥ ६ ॥

विदूषकः—(विलोक्य ।) हीं हीं भोः, एष खलु खंडमोदकसश्रीक उदितो राजा द्विजातीनाम् ।

राजा—(सस्मितम् ।) सर्वत्रौदरिकस्याभ्यवहार्यमेव विषयः । (प्रांजलिः प्रणम्य ।) भगवन् क्षपानाथ,

रविमावसते सतां क्रियायै
सुधया तर्पयते सुरान्पितृंश्च ।
तमसां निशि मूर्छतां निहंत्रे
हरचूडानिहितात्मने नमस्ते ॥ ७ ॥

(इति उपतिष्ठते ।)

विदूषकः—भोः, ब्राह्मणसंक्रामिताक्षरेण ते पितामहेनाभ्यनुज्ञातोऽसि । तदासनस्थितो भव, यावदहमपि सुखासीनो भवामि ।

राजा—(विदूषकवचनं परिगृह्योपविष्टः, परिजनं विलोक्य ।) अभिव्यक्तायां चंद्रिकायां किं दीपिकापौनरुक्त्येन । तद्विश्राम्यंतु भवत्यः ।

परिजनः—यद्देव आज्ञापयति । (इति निष्क्रांतः ।)

विदूषकः—ही ही भो, एसो खु खंडमोदअसस्सिरीओ उदिदो राआ दुआदीणं ।

विदूषकः—भो, बम्हणसंकमिदक्खरेण दे पिदामहेण अब्भणुण्णादो सि । ता आसणट्ठिदो होहि, जाव अहं वि सुहासीणो होमि ।

परिजनः—जं देवो आणवेदि ।

राजा—(चंद्रमसमवलोक्य, विदूषकं प्रति ।) वयस्य, परं मुहूर्तादागमनं देव्याः । तद्विविक्ते कथयिष्यामि स्वामवस्थाम् ।

विदूषकः—ननु दृश्यते एव सा । किंतु तादृशमनुरागं प्रेक्ष्य शक्यं खल्वाशाबंधेनात्मानं धारयितुम् ।

राजा—एवमेतत् । बलवान्पुनर्मे मनसोऽभितापः ।

नद्या इव प्रवाहो विषमशिलासंकटस्खलितवेगः ।
विघ्नितसमागमसुखो मनसिशयः शतगुणी भवति ॥ ८ ॥

विदूषकः—भोः, यथा परिहीयमाणैरंगैरधिकं शोभसे तथाऽदूरे प्रियासमागमं ते प्रेक्षे ।

राजा—(निमित्तं सूचयन् ।) वयस्य,

वचोभिराशाजननैर्भवानिव गुरुव्यथम् ।
अयं मां स्पंदितैर्बाहुराश्वासयति दक्षिणः ॥ ९ ॥

विदूषकः—न खल्वन्यथा ब्राह्मणस्य वचनम् ।

(राजा सप्रत्याशस्तिष्ठति ।)

(ततः प्रविशति आकाशयानेनाभिसारिकावेषा उर्वशी चित्रलेखा च ।)

उर्वशी—(आत्मानमवलोक्य ।) हला चित्रलेखे, अपि रोचते तेऽयं ममाल्पाभरणभूषितो नीलांशुकपरिग्रहोऽभिसारिकावेषः ।

विदूषकः—णं दीसदि एव्व सा । किंदु तारिसं अणुराअं पेक्खिअ सक्कं खु आसाबंधेण अत्ताणं धारेदुं ।

विदूषकः—भो, जहा परिहीअमाणेहिं अंगेहिं अहिअं सोहासि तहा अदूरे पिआसमागमं दे पेक्खामि ।

विदूषकः—ण खु अण्णहा बह्मणस्स वअणं ।

उर्वशी—हला चित्तलेहे, अवि रोअदि दे अअं मम अप्पाभरणभूसिदो णीलंसुअपरिग्गहो अहिसारिआवेसो ।

चित्रलेखा—सखि, नास्ति मे वाग्विभवः प्रशंसितुम् । इदं तु चिंतयामि, अपि नामहं पुरूरवा भवेयमिति ।

उर्वशी—सखि, मदनः खलु त्वामाज्ञापयति । तच्छीघ्रं नय मां तस्य सुभगस्य वसतिम् ।

चित्रलेखा—(विलोक्य ।) नन्वेतत्परिवर्तितमिव कैलासशिखरं प्रियतमस्य ते भवनमुपगते स्वः ।

उर्वशी—तेन हि प्रभावाज्जानीहि तावत्क स मम हृदयचोरः, किं वानुतिष्ठतीति ।

चित्रलेखा—(ध्यात्वा, विहस्यात्मगतम् ।) भवतु । क्रीडिष्यामि तावदेतया । (प्रकाशम् ।) हला, दृष्टो मया एष मनोरथलब्धप्रिया-समागमसुखमनुभवन्नुपभोगक्षमेऽवकाशे तिष्ठतीति ।

उर्वशी—(विषादं नाटयति । निःश्वस्य ।) धन्यः स जनो य एवं भवेत् ।

चित्रलेखा—मुग्धे, का पुनश्चिंता त्वया विनान्यप्रियासमाममस्य ।

चित्रलेखा—सहि, णत्थि मे वाआविहवो पसंसिदुं । इदं तु चिंतेमि, अवि णाम अहं पुरूरवा भवेअं त्ति ।

उर्वशी—सहि, मदणो खु तुमं आणवेदी । ता सिग्घं णेहि मं तस्स सुहअस्स वसदिं ।

चित्रलेखा—णं एदं परिवत्तिदं विअ केलाससिहरं पिअदमस्स दे भवणं उवगद ह्म ।

उर्वशी—तेण हि पहावदो जाणाहि दाव कहिं सो मम हिअअचोरो, किं वा अणुचिट्ठदि त्ति ।

चित्रलेखा—भोदु, कीलिस्सं दाव एदाए । हला, दिट्ठो मए एसो मणोरहलद्धपिआसमाअमसुहं अणुहवंतो उवहोअक्खमे ओआसे चिट्ठदि त्ति ।

उर्वशी—धण्णो सो जणो जो एव्वं भवे ।

चित्रलेखा—मुद्धे, का उण चिंता तुए विणा अण्णपिआसमाअमस्स ।

उर्वशी—(सोच्छ्वासम्।) सखि, अदाक्षिणं संदिग्धे मे हृदयम्।

चित्रलेखा—(विलोक्य।) एष मणिहर्म्यप्रासादपृष्ठगतो वयस्यमात्रसहायो राजर्षिः। तदेहि उपसर्पाव एनम्।

(उभे अवतरतः।)

राजा—वयस्य, रजन्या सह विजृंभते मदनबाधा।

उर्वशी—अनिर्भिन्नार्थेनानेन वचनेनाकंपितं मे हृदयम्। तदंतर्हिते एव शृणुवः अस्य स्वैरालापं, यावदावयोः संशयच्छेदो भवति।

चित्रलेखा—यत्ते रोचते।

विदूषकः—नन्वेतऽमृतगर्भाः सेव्यंतां चंद्रपादाः।

राजा—वयस्य, एवमादिभिरनुपक्रम्योऽयमातंकः। पश्य।

कुसुमशयनं न प्रत्यग्रं न चंद्रमरीचयो
न च मलयजं सर्वांगीणं न वा मणियष्टयः।
मनसिजरुजं सा वा दिव्या ममालमपोहितुं........

उर्वशी—(उरसि हस्तं दत्त्वा।) का वा अपरा।

राजा—........

रहसि लघयेदारब्धा वा तदाश्रयिणी कथा॥ १०॥

उर्वशी—सहि, अदक्खिणं संदेहदि मे हिअअं।

चित्रलेखा—एसो मणिहंमिअप्पासादपिट्ठगदो वअस्समेत्तसहाओ राएसी। ता एहि उवसप्पाम णं।

उर्वशी—अणिब्भिण्णत्थेण इमिणा वअणेण आकंपिदं मे हिअअं। ता अंतरिदा एव्व सुणाम से सेरालावं, जाव णो संसअच्छेदो होदि।

चित्रलेखा—जं दे रोअदि।

विदूषकः—णं इमे अमिअगब्भा सेवीअंदु चंदवादा।

उर्वशी—का वा अवरा।

उर्वशी—हृदय, मामुज्झित्वा इतः संक्रांतेन त्वयेदानीं फलमुपलब्धम् ।

विदूषकः—आम् । अहमपि प्रार्थयमानो यदा मिष्टहरिणीमांसभोजनं न लभे तदैतत्संकीर्तयन्नाश्वासयाम्यात्मानम् ।

राजा—संपद्यते पुनरिदं भवतः ।

विदूषकः—भवानपि तामचिरेण प्राप्स्यसि ।

राजा—सखे, एवं मन्ये ········

चित्रलेखा—शृणु असंतुष्टे, शृणु ।

विदूषकः—कथमिव ।

राजा—····

अयं तस्या रथक्षोभादंसेनांसो निपीडितः ।
एकः कृती शरीरेऽस्मिन् शेषमंगं भुवो भरः ॥ ११ ॥

चित्रलेखा—सखि, किमिदानीं विलंब्यते ।

उर्वशी—(सहसोपसृत्य ।) हला, अग्रतोऽपि मम स्थिताया उदासीन इव महाराजः ।

उर्वशी—हिअअ मं उज्झिअ इदो संकंतेण तुए दाणिं फलं उवलद्धं ।

विदूषकः—आम् । हं वि पत्थयंतो जदा मिट्ठहरिणीमंसभोअणं ण लहे तदा णं संकित्तअंतो आसासेमि अत्ताणं ।

विदूषकः—भवं वि तं अइरेण पाविस्सदि ।

चित्रलेखा—सुणु असंतुट्ठे, सुणु ।

विदूषकः—कहं विअ ।

चित्रलेखा—सहि, किं दाणिं विलंबीअदि ।

उर्वशी—हला, अग्गदो वि मम ट्ठिदाए उदासीणो विअ महाराओ ।

चित्रलेखा—(सस्मितम् ।) अयि अतित्वरिते, अनाक्षिप्ततिरस्कारिणिकासि ।

(नेपथ्ये ।)

इत इतो भट्टिनी ।

(सर्वे कर्णं ददति । उर्वशी सह सख्या विषण्णा ।)

विदूषकः—(सविस्मयम् ।) अयि भोः, उपस्थिता देवी । तद्वाचंयमो भव ।

राजा—भवानपि संवृताकारमास्ताम् ।

उर्वशी—सखि, किमत्र करणीयम् ।

चित्रलेखा—अलमावेगेन । अंतर्हिते इदानीमावाम् । विहितनियमवेषा राजर्षिमहिषी दृश्यते । तन्नैषा इह चिरं स्थास्यति ।

(ततः प्रविशति औपहारिकहस्तपरिजना देवी चेटी च ।)

देवी—(परिक्रम्य चंद्रमसमवलोक्य च ।) हंजे निपुणिके, एष रोहिणीसंयोगेनाधिकं शोभते भगवान् मृगलांछनः ।

चेटी—ननु भट्टिनीसहितो भर्ता विशेषरमणीयः ।

(इति सर्वे परिक्रामंति ।)

विदूषकः—(दृष्ट्वा ।) भोः, न जानामि स्वस्तिवायनं मे ददा-

चित्रलेखा—अइ अदितुवरिदे, अणक्खित्ततिरक्खरिणीआ सि ।

(नेपथ्ये ।) इदो इदो भट्टिणी ।

विदूषकः—अइ भो, उवट्ठिदा देवी । ता वाचंजमो होहि ।

उर्वशी—सहि, किं एत्थ करणिज्जं ।

चित्रलेखा—अलं आवेएण । अंतरिदा दाणिं वयं । विहिदणिअमवेसा राएसिमहिसी दीसदि । ता ण एसा इह चिरं चिट्ठीस्सदि ।

देवी—हंजे णिउणिए, एसो रोहिणीसंजोएण अहिअं सोहदि भअवं मिअलंछणो ।

चेटी—णं भट्टिणीसहिदो भट्टा विसेसरमणिज्जो ।

विदूषकः—भो, ण जाणामि सोत्थिवाअणं मे देइ त्ति, आदु वदव्ववदे-

तीति, अथवा व्रतव्यपदेशेन मुक्तरोषा भवतः प्रणिपातलंघनं प्रमार्ष्टुकामेति, अद्य मेऽक्ष्णोः शुभदर्शना देवी ।

राजा—(सस्मितम् ।) उभयमपि घटते । तथापि भवता यत्पश्चादभिहितं तन्मां प्रति भाति । यदत्रभवती,

सितांशुका मंगलमात्रभूषणा
पवित्रदूर्वांकुरलांछितालका ।
व्रतापदेशोज्झितगर्ववृत्तिना
मयि प्रसन्ना वपुषैव लक्ष्यते ॥ १२ ॥

देवी—(उपसृत्य ।) जयतु जयतु आर्यपुत्रः ।

परिजनः—जयतु जयतु भट्टारकः ।

विदूषकः—स्वस्ति भवत्यै ।

राजा—स्वागतं देव्यै । (तां हस्तेन गृहीत्वोपवेशयति ।)

उर्वशी—हला, स्थाने खलु इयं देवीशब्देनोपचर्यते । न किमपि परिहीयते शच्या ओजस्वितया ।

चित्रलेखा—साधु असूयापरांमुखं मंत्रितं त्वया ।

देवी—आर्यपुत्रं पुरस्कृत्य कोऽपि व्रतविशेषो मया संपादनीयः । तन्मुहूर्तमुपरोधः सह्यताम् ।

सेण मुक्करोसा भवदो पणिपादलंघणं पमज्जिदुकाम त्ति, अज्ज मे अक्खीणं सुहदंसणा देवी ।

देवी—जेदु जेदु अज्जउत्तो ।

परिजनः—जेदु जेदु भट्टारओ ।

विदूषकः—सत्थि भोदीए ।

उर्वशी—हला, ठाणे खु इअं देवीसद्देण उवअरीअदि । ण किं वि परिहीअदि सचीए ओजस्सिदाए ।

चित्रलेखा—साहु असूआपरंमुहं मंतिदं तुए ।

देवी—अज्जउत्तं पुरोकरिअ को वि वदविसेसो मए संपादणीओ । ता मुहुत्तं उवरोधो सहीअदु ।

राजा—मा मैवम्। अनुग्रहः खलु अयं नोपरोधः।

विदूषकः—ईदृशः स्वस्तिवायनवानुपरोधो बहुशो भवतु।

राजा—किंनामधेयमेतद्देव्या व्रतम्।

(देवी निपुणिकामुखमवेक्षते।)

निपुणिका—भर्तः, 'प्रियानुप्रसादनं' नाम।

राजा—(देवीं विलोक्य।) यद्येवम्,

अनेन कल्याणि मृणालकोमलं
व्रतेन गात्रं ग्लपयस्यकारणम्।
प्रसादमाकांक्षति यस्तवोत्सुकः
स किं त्वया दासजनः प्रसाद्यते॥ १२॥

उर्वशी—महान्खलु अस्य एतस्यां बहुमानः।

चित्रलेखा—अयि मुग्धे, अन्यसंक्रांतप्रेमाणो नागरिका भार्यायामधिकं दक्षिणा भवंति।

देवी—(सस्मितम्।) नन्वेतस्य व्रतपरिग्रहस्यायं प्रभावो यदेतावन्मंत्रित आर्यपुत्रः।

विदूषकः—विरमतु भवान्। न युक्तं सुभाषितं प्रत्याचरितुम्।

विदूषकः—ईरिसो सोत्थिवाअणवंतो उवरोहो बहुसो होदु।

निपुणिका—भट्टा, 'पिआणुप्पसादणं' णाम।

उर्वशी—महंतो खु से इमस्सिं बहुमाणो।

चित्रलेखा—अइ मुद्धे, अण्णसंकंतप्पेमाणो णाअरिआ भारिआए अहिअं दक्खिणा होंति।

देवी—णं इमस्स वदपरिग्गहस्स अअं पहावो जं एत्तिअं मंताविदो अज्जउत्तो।

विदूषकः—विरमदु भवं। न जुत्तं सुहासिदं पच्चाचरिदुं।

देवी—दारिकाः, आनयतौपहारिकं यावन्मणिहर्म्यपृष्ठगतांश्चंद्रपादानर्चामि ।

परिजनः—यद्भट्टिनी आज्ञापयति । एष गंधकुसुमाद्युपहारः ।

देवी—उपनयत । (नाट्येन गंधपुष्पादिभिश्चंद्रपादानभ्यर्च्य ।) हंजे निपुणिके, एतानौपहारिकमोदकानार्यमाणवकं लंभय ।

निपुणिका—यद्भट्टिन्याज्ञापयति । आर्य माणवक, इदं तावत्ते ।

विदूषकः—(मोदकशरावं गृहीत्वा ।) स्वस्ति भवत्यै । बहुफलं तवैतद्व्रतं भवतु ।

देवी—आर्यपुत्र, इतस्तावत् ।

राजा—अयमस्मि ।

देवी—(राज्ञः पूजामभिनीय, प्रांजलिः प्रणम्य ।) एषाहं देवतामिथुनं रोहिणीमृगलांछनं साक्षीकृत्यार्यपुत्रमनुप्रसादयामि—'अद्यप्रभृति, यां स्त्रियमार्यपुत्रः प्रार्थयते या चार्यपुत्रस्य समागमप्रणयिनी तया सह मया प्रीतिबंधेन वर्तितव्यम्'—इति ।

देवी—दारिआओ, आणेध ओवहारिअं जाव मणिहंमिअपिट्ठगदे चंदपादे अच्चेमि ।

परिजनः—जं भट्टिणी आणवेदि । एसो गंधकुसुमादिउवहारो ।

देवी—उवणेध । हंजे णिउणिए, इमे ओवहारिअमोदए अज्जमाणवअं लंभावेहि ।

निपुणिका—जं भट्टिणी आणवेदि । अज्ज माणवअ एदं दाव दे ।

विदूषकः—सोत्थि भोदीए । बहुफलो दे एसो वदो भोदु ।

देवी—अज्जउत्त, इदो दाव ।

देवी—एसा अहं देवदामिहुणं रोहिणीमिअलंछणं सक्खीकरिअ अज्जउत्तं अणुप्पसादेमि—'अज्जप्पहुदि, जं इत्थिअं अज्जउत्तो पत्थेदि जा अ अज्जउत्तस्स समाअमप्पणयिणी ताए सह मए पीदिबंधेण वत्तिदव्वं'—त्ति ।

उर्वशी—अहो, न जाने किंपरमस्या वचनमिति । मम पुनर्विश्वासविशदं हृदयं संवृत्तम् ।

चित्रलेखा—सखि, महानुभावया पतिव्रतयाभ्यनुज्ञातः, अनंतरायस्ते प्रियसमागमो भविष्यति ।

विदूषकः—(अपवार्य ।) भिन्नहस्ते मत्स्ये पलायिते निर्विण्णो धीवरो भणति—'गच्छ, धर्मो मे भविष्यति'—इति । (प्रकाशम् ।) भवति किं तादृशस्ते प्रियस्तत्रभवान् ।

देवी—मूढ, अहं खलु आत्मनः सुखावसानेनार्यपुत्रं निर्वृतशरीरं कर्तुमिच्छामि । एतावता चिंतय तावत्प्रियो न वेति ।

राजा—

दातुं वा प्रभवसि मामन्यस्मै कर्तुमेव वा दासम् ।
नाहं पुनस्तथा त्वयि यथा हि मां शंकसे भीरु ॥ १४ ॥

देवी—भव वा मा वा । यथानिर्दिष्टं संपादितं मया प्रियानुप्रसादनं नाम व्रतम् । दारिकाः, एत गच्छामः । (इति प्रस्थिता ।)

राजा—प्रिये, न खलु प्रसादितोऽस्मि यदि संप्रति विहाय गम्यते ।

उर्वशी—अंमहे, ण आणे किंपरं से वअणं त्ति । मम उण विस्सासविसदं हिअअं संवुत्तं ।

चित्रलेखा—सहि, महाणुहावाए पदिव्वदाए अब्भणुण्णादो, अणंतराओ दे पिअसमाअमो हविस्सदि ।

विदूषकः—भिण्णहत्थे मच्छे पलायिदे णिव्विण्णो धीवरो भणादि—'गच्छ, धंमो मे हविस्सदि'—त्ति । भोदि, किं तारिसो दे पिओ तत्तभवं ।

देवी—मूढ, अहं खु अत्तणो सुहावसाणेण अज्जउत्तं णिव्वुदसरीरं कादुं इच्छामि । एत्तिएण चिंतेहि दाव पिओ ण वत्ति ।

देवी—होहि वा मा वा । जधाणिद्दिट्ठं संपादिदं मए पिआणुप्पसादणं णाम वदं । दारिआओ, एध गच्छह्म ।

देवी—आर्यपुत्र, अलंघितपूर्वो मया नियमः । (इति सपरिवारा निष्क्रांता ।)

उर्वशी—सखि, प्रियकलत्रो राजर्षिः । न पुनर्हृदयं निवर्तयितुं शक्नोमि ।

चित्रलेखा—किं पुनस्त्वया निराशया निवर्त्यते ।

राजा—(आसनमुपेत्य ।) वयस्य, न खलु दूरं गता देवी ।

विदूषकः—भण विश्रब्धं यदसि वक्तुकामः । असाध्य इति वैद्यनातुर इव, स्वैरं मुक्तो भवांस्तत्रभवत्या ।

राजा—अपि नाम उर्वशी.........

उर्वशी—अद्य कृतार्था भवेत् ।

राजा—....

गूढा नूपुरशब्दमात्रमपि मे कांतं श्रुतौ पातयेत्
पश्चादेत्य शनैः करांबुजवृते कुर्वीत वा लोचने ।
हर्म्येऽस्मिन्नवतीर्य साध्वसवशान्मंदायमाना बलात्
आनीयेत पदात्पदं चतुरया सख्या ममोपांतिकम् ॥१९॥

चित्रलेखा—सखि उर्वशि, इमं तावदस्य मनोरथं संपादय ।

उर्वशी—(ससाध्वसम् ।) भवतु । क्रीडिष्यामि तावत् । (इति तिरस्करिणीमपनीय, पृष्ठतो गत्वा राज्ञो नयने संवृणोति ।)

देवी—अज्जउत्त, अलंघिदपुव्वो मए णिअमो ।

उर्वशी—सहि, पिअकलत्तो राएसी । ण उण हिअअं णिवत्तेदुं सक्केमि ।

चित्रलेखा—किं उण तुए णिरासाए णिवत्तीअदि ।

विदूषकः—भण विस्सद्धं जं सि वत्तुकामो । असज्झो त्ति वेज्जेण आदुरो विअ, सेरं मुत्तो भवं तत्तहोदीए ।

उर्वशी—अज्ज किदत्था भवे ।

चित्रलेखा—सहि उव्वसि, इमं दाव से मणोरहं संपादेहि ।

उर्वशी—भोदु । कीलिस्सं दाव ।

(चित्रलेखा तिरस्करिणीमपनीय, विदूषकं संज्ञापयति ।)

विदूषकः—भो वयस्य, का पुनः एषा ।

राजा—(स्पर्शं रूपयित्वा ।) सखे, नारायणोरुसंभवा सेयं वरोरूः।

विदूषकः—कथं भवानवगच्छति ।

राजा—किमत्र ज्ञेयम् ।

अंगमनंगक्लिष्टं सुखयेदन्या न मे करस्पर्शात् ।
नोच्छ्वसिति तपनकिरणैश्चंद्रस्येवांशुभिः कुमुदम् ॥ १६ ॥

उर्वशी—(हस्तौ अपनीय उत्तिष्ठति । किंचिदपसृत्य ।) जयतु जयतु महाराजः ।

राजा—सुंदरि, स्वागतम् । (इति एकासने उपवेशयति ।)

चित्रलेखा—अपि सुखं वयस्यस्य ।

राजा—नन्वेतदुपपन्नम् ।

उर्वशी—हला, देव्या दत्तो महाराजः । अतोऽस्य प्रणयवतीव शरीरसंपर्कं गतास्मि । मा खलु मां पुरोभागिनीं समर्थयस्व ।

विदूषकः—कथं, इहैव युवयोरस्तमितः सूर्यः ।

राजा—(उर्वशीमवलोकयन् ।)

देव्या दत्त इति यदि व्यापारं व्रजसि मे शरीरेऽस्मिन् ।
प्रथमं कस्यानुमते चोरितमयि मे त्वया हृदयम् ॥ १७ ॥

विदूषकः—भो वअस्स, का उण एसा ।

विदूषकः—कहं भवं अवगच्छदि ।

उर्वशी—जेदु जेदु महाराओ ।

चित्रलेखा—अवि सुहं वअस्सस्स ।

उर्वशी—हला, देवीए दिण्णो महाराओ । अदो से पणअवदी विअ सरीरसंपक्कं गदह्मि । मा खु मं पुरोभाइणिं समत्थेहि ।

विदूषकः—कहं, इह ज्जेव तुह्माणं अत्थमिदो सुज्जो ।

चित्रलेखा—वयस्य, निरुत्तरा एषा। सांप्रतं मम विज्ञापना श्रूयताम्।

राजा—अवहितोऽस्मि।

चित्रलेखा—वसंतानंतरे उष्णसमये भगवान्सूर्यो मयोपचरितव्यः। तद्यथेयं मे प्रियसखी स्वर्गाय नोत्कंठते तथा वयस्येन कर्तव्यम्।

विदूषकः—किं वा स्वर्गे स्मर्तव्यम्। न वा तत्राश्यते न वा पीयते। केवलमनिमिषैर्नयनैर्मीना विडंब्यंते।

राजा—भद्रे,

अनिर्देश्यसुखः स्वर्गः कस्तं विस्मारयिष्यति।
अनन्यनारीसामान्यो दासस्त्वस्याः पुरूरवाः॥ १८॥

चित्रलेखा—अनुगृहीतास्मि। हला उर्वशि, अकातरा भूत्वा विसर्जय माम्।

उर्वशी—(चित्रलेखां परिष्वज्य, सकरुणम्।) सखि, मा खलु मां विस्मर।

चित्रलेखा—(सस्मितम्।) वयस्येन संगता त्वमेव एतन्मया याचितव्या। (इति राजानं प्रणम्य निष्क्रांता।)

चित्रलेखा—वअस्स, णिरुत्तरा एसा। संपदं मह विण्णवणा सुणीअदु।

चित्रलेखा—वसंताणंतरे उण्हसमए भअवं सुज्जो मए उवचरिदव्वो। ता जहा इअं मे पिअसही सग्गस्स ण उक्कंठेदि तहा वअस्सेण कादव्वं।

विदूषकः—किं वा सग्गे सुमरिदव्वं। ण वा तत्थ अण्हीअदि ण वा पीअदि। केवलं अणिमिसेहिं णअणेहिं मीणा विडंबीअंति।

चित्रलेखा—अणुगहिदह्मि। हला उव्वसि, अकादरा भविअ विसज्जेहि मं।

उर्वशी—सहि, मा खु मं विसुमरेहि।

चित्रलेखा—वअस्सेण संगदा तुमं एव्व एदं मए जाचिदव्वा।

विदूषकः—दिष्ट्या मनोरथसंपत्त्या वर्धते भवान् ।

राजा—इयं तावद्वृद्धिर्मम । पश्य ।

सामंतमौलिमणिरंजितपादपीठं
एकातपत्रमवनेर्न तथा प्रभुत्वम् ।
अस्याः सखे चरणयोरहमद्य कांतं
आज्ञाकरत्वमधिगम्य यथा कृतार्थः ॥ १९ ॥

उर्वशी—नास्ति मे वाग्विभवोऽतः प्रियतरं मंत्रयितुम् ।

राजा—(उर्वशीं हस्तेनावलंब्य ।) अहो, विरुद्धसंवर्धन ईप्सितलाभो नाम । यतः,

पादास्त एव शशिनः सुखयंति गात्रं
बाणास्त एव मदनस्य मनोनुकूलाः ।
संरंभरूक्षमिव सुंदरि यद्यदासीत्
त्वत्संगमेन मम तत्तदिवानुनीतम् ॥ २० ॥

उर्वशी—अपराद्धास्मि चिरकारिकार्यपुत्रस्य ।

राजा—सुंदरि, मा मैवम् ।

यदेवोपनतं दुःखात्सुखं तद्रसवत्तरं ।
निर्वाणाय तरुच्छाया तप्तस्य हि विशेषतः ॥ २१ ॥

विदूषकः—भोः, सेविताः प्रदोषरमणीयाश्चंद्रपादाः । समयः खलु ते वासगृहप्रवेशस्य ।

राजा—तेन हि सख्यास्ते मार्गमादेशय ।

विदूषकः—दिट्ठिआ मणोरहसंपदीए वड्ढदि भवं ।

उर्वशी—णत्थि मे वाआविहवो अदो पिअदरं मंतिदुं ।

उर्वशी—अवरद्धह्मि चिरकारिआ अज्जउत्तस्स ।

विदूषकः—भो, सेविदा पदोसरमणीआ चंदवादा । समओ खु दे वासघरपवेसस्स ।

विदूषकः—इत इतो भवती ।

(इति सर्वे परिक्रामंति ।)

राजा—सुंदरि, इयमिदानीं मेऽभ्यर्थना ।

उर्वशी—कीदृशी सा ।

राजा—

अनुपनतमनोरथस्य पूर्वं
शतगुणितेव गता मम त्रियामा ।
यदि तु तव समागमे तथैव
प्रसरति सुभ्रु ततः कृती भवेयम् ॥ २२ ॥

(इति निष्क्रांताः सर्वे ।)

इति तृतीयोंकः ।

विदूषकः—इदो इदो भवदी ।
उर्वशी—कीरिसी सा ।

अथ

चतुर्थोऽंकः ।

[प्रियसखीवियोगविमनाः सखीं हंसी व्याकुला समुल्लपति ।
सूर्यकरस्पर्शविकसिततामरसे सरोवरोत्संगे ॥ १ ॥]

(ततः प्रविशति विमनस्का चित्रलेखा सहजन्या च ।)

[सहचरीदुःखालीढं सरोवरे स्निग्धम् ।
बाष्पाववल्गितनयनं ताम्यति हंसीयुगलम् ॥ २ ॥]

सहजन्या—(चित्रलेखां विलोक्य सखेदम् ।) सखि चित्रलेखे, म्लायमानशतपत्रस्येव ते मुखस्य छाया हृदयस्यास्वस्थतां सूचयति । तत्कथय मे निर्वेदकारणम् । ते समदुःखा भवितुमिच्छामि ।

चित्रलेखा—(सकरुणम् ।) सखि, अप्सरोवारपर्यायेणेहभगवतः सूर्यस्य पादमूलोपस्थानं वर्तत इति बलवत्खलु उर्वश्यै उत्कंठितास्मि ।

सहजन्या—सखि, जाने युवयोरन्योन्यस्नेहम् । ततस्ततः ।

[पिअसहिविओअविमणा सहिं हंसी वाउला समुल्लवइ ।
सूरकरफंसविअसिअतामरसे सरवरुसंगे ॥ १ ॥]

[सहअरिदुक्खालिद्धअं सरवरअंमि सिणिद्धअं
वाहोवग्गिअणअणअं तंमइ हंसीजुअलअं ॥ २ ॥]

सहजन्या—सहि चित्तलेहे, मिलाअमाणसदवत्तस्स विअ दे मुहस्स छाआ हिअअस्स अस्सत्थदं सूएदि । ता कहेहि मे णिव्वेदकारणं । दे समदुक्खा भविदुं इच्छामि ।

चित्रलेखा—सहि, अच्छरावारपज्जाएण इहभअवदो सुज्जस्स पादमूलोवट्ठाणं वट्टदि त्ति बलिअं खु उव्वसीए उक्कंठिदम्हि ।

सहजन्या—सहि, जाणे वो अण्णोण्णसिणेहं । तदो तदो ।

चित्रलेखा—ततः 'एतेषु दिवसेषु को नु खलु वृत्तांतः' इति प्रणिधानस्थितया मयात्याहितमुपलब्धम् ।

सहजन्या—(सावेगम् ।) सखि, कीदृशं तत् ।

चित्रलेखा—(सकरुणम् ।) उर्वशी किल तं रतिसहायं राजर्षिममात्येषु निवेशितराज्यधुरं गृहीत्वा गंधमादनवनं विहर्तुं गता ।

सहजन्या—(सश्लाघम् ।) स नाम संभोगो यस्तादृशेषु प्रदेशेषु । ततस्ततः ।

चित्रलेखा—तत्र खलु—मंदाकिन्याः पुलिनेषु गता, सिकतापर्वतकेलीभिः क्रीडंती, विद्याधरदारिका उदयवती नाम तेन राजर्षिणा निध्याता—इति कुपिता उर्वशी ।

सहजन्या—भवितव्यम् । दूरारूढः खलु प्रणयोऽसहनः । ततस्ततः ।

चित्रलेखा—ततः सा भर्तुरनुनयमप्रतिपद्यमाना गुरुशापसंमू-

चित्रलेखा—तदो 'इमाइं दिवसाइं को णु खु वुतांतो' त्ति पणिधाणट्ठिदाए मए अच्चाहिदं उवलद्धं ।

सहजन्या—सहि, कीरिसं तं ।

चित्रलेखा—उव्वसी किल तं रदिसहाअं राएसिं अमच्चेसु णिवेसिदरज्जधुरं गेण्हिअ गंधमादणवणं विहरिदुं गदा ।

सहजन्या—सो णाम संभोओ जो तारिसेसु पदेसेसु । तदो तदो ।

चित्रलेखा—तहिं खु—मंदाइणीए पुलिणेसु गदा, सिअदापव्वदकेलीहिं कीलमाणा, विज्जाधरदारिआ उदयवदी णाम देण राएसिणा णिज्झाइद—त्ति कुविदा उव्वसी ।

सहजन्या—होदव्वं । दूरारूढो खु पणओ असहणो । तदो तदो ।

चित्रलेखा—तदो सा भत्तुणो अणुणअं अप्पडिवज्जमाणा गुरुसावसंमू

दृढदया विस्मृतदेवतानियमा स्त्रीजनपरिहरणीयं कुमारवनं प्रविष्टा । प्रवेशानंतरं च काननोपांतवर्तिलताभावेन परिणतमस्या रूपम् ।

सहजन्या—(सशोकम् ।) सर्वथा नास्ति विधेरलंघनीयं नाम, येन तादृशस्यानुरागस्यायमेवैकपदे अन्यादृशः परिणामः संवृत्तः । अथ किमवस्थः स राजर्षिः ।

चित्रलेखा—सोऽपि तस्मिन्नेव कानने प्रियतमां विचिन्वन्नहोरात्रानतिवाहयति । (नभोऽवलोक्य ।) एतेन पुनर्निर्वृतानामप्युत्कंठाकारिणा मेघोदयेनानर्थाधीनो भविष्यति ।

[सहचरीदुःखालीढं सरोवरे स्निग्धम् ।
अविरलबाष्पजलार्द्रं ताम्यति हंसीयुगलम् ॥ ३ ॥]

सहजन्या—सखि, न खलु तादृशा आकृतिविशेषाश्चिरं दुःखभागिनो भवंति । तदवश्यं किमप्यनुग्रहनिमित्तं भूयोऽपि समागमकारणं भविष्यति । (प्राचीं दिशं विलोक्य ।) तदेहि । उदयोन्मुखस्य भगवतः सूर्यस्योपस्थानं कुर्वः ।

दढिअआ विसुमरिददेवदाणिअमा इत्थिआजणपरिहरणिज्जं कुमारवणं पविट्ठा । पवेसाणंतरं अ काणणोवंतवत्तिलदाभावेण परिणदं से रूपम् ।

सहजन्या—सव्वधा णत्थि विहिणो अलंघणिज्जं णाम, जेण तारिसस्स अणुराअस्स अअं एव्व एक्कवदे अण्णारिसो पलिणामो संवुत्तो । अह किमवत्थो सो राएसी ।

चित्रलेखा—सो वि तस्सिं एव्व काणणे पिअदमं विचिणंतो अहोरात्ते अदिवाहेदि । इमिणा उण णिव्वुदाणं वि उक्कंठाकारिणा मेहोदएण अणत्थाहीणो हविस्सदि ।

[सहअरिदुक्खालिद्धअं सरवरअंमि सिणिद्धअं ।
अविरलवाहजलोल्लअं तंमइ हंसीजुअलअं ॥ ३ ॥]

सहजन्या—सहि ण खु तारिसा आकिदिविसेसा चिरं दुक्खभाइणो होंति । ता अवस्सं किंवि अणुग्गहणिमित्तं भूवोवि समाअमकारणं हविस्सदि । ता एहि । उदअंमुहस्स भअवदो सुज्जस्स उवट्ठाणं करेम्ह ।

[चिंतादूनमानसिका सहचरीदर्शनलालसिका ।
विकसितकमलमनोहरे विहरति हंसी सरोवरे ॥ ४ ॥]

(इति निष्क्रांते ।)

प्रवेशकः ।

[गहनं गजेंद्रनाथः प्रियाविरहोन्मादप्रकटितविकारः ।
विशति तरुकुसुमकिसलयभूषितनिजदेहप्राग्भारः ॥ ५ ॥]

(ततः प्रविशति आकाशबद्धलक्ष्यः उन्मत्तवेषो राजा ।)

राजा—(सक्रोधम् ।) आः दुरात्मन् रक्षः, तिष्ठ तिष्ठ । क्व मे प्रियतमामादाय गच्छसि । (विलोक्य ।) हंत, शैलशिखराद्गगनमुत्पत्य बाणैर्मामभिवर्षति ।

[हृदयाहितप्रियादुखः सरोवरे धुतपक्षः ।
बाष्पाववलिगतनयनस्ताम्यति हंसयुवा ॥ ६ ॥]

(लोष्टं गृहीत्वा हंतुं धावन्, विभाव्य सकरुणम् ।) कथम्,

नवजलधरः संनद्धोऽयं न दृप्तनिशाचरः
सुरधनुरिदं दूराकृष्टं न नाम शरासनम् ।
अयमपि पटुर्धारासारो न बाणपरंपरा
कनकनिकषस्निग्धा विद्युत्प्रिया न ममोर्वशी ॥ ७ ॥

[चिंतादुंमिअमाणसिआ सहअरिदंसणलालसिआ ।
विअसिअकमलमणोहरए विहरइ हंसी सरवरए ॥ ४ ॥]

[गहणं गइंदणाहो पिअविरहुंमाअपअलिअविआरो ।
विसइ तरुकुसुमकिसलअभूसिअणिअदेहपब्भारो ॥ ५ ॥]

[हिअआहिअपिअदुक्खओ सरवरए धुदपक्खओ ।
वाहोवग्गिअणअणओ तंमइ हंसजुआणओ ॥ ६ ॥]

[मया ज्ञातं मृगलोचनां निशाचरः कोऽपि हरति ।
यावन्नु नवतडिच्छ्यामलो धाराधरो वर्षति ॥ ८ ॥]

(विचिंत्य सकरुणम् ।) क्व नु खलु सा रंभोरूर्गता स्यात् ।

तिष्ठेत्कोपवशात्प्रभावपिहिता दीर्घं न सा कुप्यति
स्वर्गायोत्पतिता भवेन्मयि पुनर्भावार्द्रमस्या मनः ।
तां हर्तुं विबुधद्विषोऽपि न च मे शक्ताः पुरोवर्तिनीं
सा चात्यंतमदर्शनं नयनयोर्यातेति कोऽयं विधिः ॥९॥

(इति दिशोऽवलोक्य, सनिःश्वासम् ।) अये, परावृत्तभागधेयानां दुःखं दुःखानुबंधि । कुतः ।

अयमेकपदे तया वियोगः
प्रियया चोपनतः सुदुःसहो मे ।
नववारिधरोदयादहोभिः
भवितव्यं च निरातपत्वरम्यैः ॥ १० ॥

[जलधर संहरैतं कोपमाज्ञप्तः
अविरलधारासाराक्रांतदिङ्मुखः ।
ए अहं पृथ्वीं भ्रमन्यदि प्रियां प्रेक्षे
तदा यद्यत्करिष्यसि तत्तत्सहिष्ये ॥ ११ ॥]

(विहस्य ।) मुधैव खलु मया मनसः परितापवृद्धिरुपेक्ष्यते । यथा मुनयोऽपि व्याहरंति ‘ राजा कालस्य कारणम् ’ इति । तत्किमहं जलदसमयं न प्रत्यादिशामि ।

[मइं जाणिअ मिअलोअणि णिसअरु कोइ हरेइ ।
जाव णु णवतलिसामल धाराधरु वरिसेइ ॥ ८ ॥]

[जलहर संहर एहु कोपइं आढत्तओ
अविरलधारासारदिसामुहकंतओ ।
ए मइं पुहवि भमंतो जइ पिअ पेक्खिमि
तव्वे जं जु करीहिसि तं तु सहीहिमि ॥ ११ ॥]

[गंधोन्मादितमधुकरगीतैः
वाद्यमानैः परभृततूर्यैः ।
प्रसृतपवनोद्वेल्लितपल्लवनिकरः
सुललितविविधप्रकारं नृत्यति कल्पतरुः ॥ १२ ॥]

अथवा न प्रत्यादिशामि जलदसमयं, यत्प्रावृषेण्यैरेव लिंगैर्मम राजोपचारः संप्रति । कथमिव ।

विद्युल्लेखाकनकरुचिरं श्रीवितानं ममाभ्रं
व्याधूयंते निचुलतरुभिर्मंजरीचामराणि ।
घर्मच्छेदात्पटुतरागिरो वंदिनो नीलकंठाः
धाराहारोपनयनपरा नैगमाः सानुमंतः ॥ १३ ॥

भवतु । किमेवं परिच्छदश्लाघया । यावदस्मिन्कानने तां प्रियामन्वेषयामि ।

[दयितारहितोऽधिकं दुःखितो
विरहानुगतः परिमंथरः ।
गिरिकानने कुसुमोज्ज्वले
गजयूथपतिर्बहुक्षीणगतिः (भ्रमति) ॥ १४ ॥]

(परिक्रम्यावलोक्य च ।) हंत हंत, व्यवसितस्य मे संदीपनमिव संवृत्तम् । कुतः ।

[गंधुम्माइअमहुअरगीएहिं
वज्जंतेहिं परहुअतूरेहिं ।
पसरिअपवणुव्वेल्लिअपल्लवणिअरु
सुललिअविविहपआरं णच्चइ कप्पअरु ॥ १२ ॥]

[दइआरहिओ अहिअं दुहिओ
विरहाणुगओ परिमंथरओ ।
गिरिकाणणए कुसुमुज्जलए
गजजूहवई बहुक्खीणगई (भमई) ॥ १४ ॥]

आरक्तराजिभिरियं कुसुमैर्नवकंदली सलिलगर्भैः ।
कोपादंतर्बाष्पे स्मरयति मां लोचने तस्याः ॥ १५ ॥

इतो गतेति कथं नु तत्रभवती मया सूचयितव्या । यतः ।

पद्भ्यां स्पृशेद्वसुमतीं यदि सा सुगात्री
मेघाभिवृष्टसिकतासु वनस्थलीषु ।
पश्चान्नता गुरुनितंबतया ततोऽस्याः
दृश्येत चारुपदपंक्तिरलक्तकांका ॥ १६ ॥

(परिक्रम्यावलोक्य च, सहर्षम् ।) उपलब्धमुपलक्षणं येन तस्याः कोपनाया मार्गोऽनुमीयते ।

हृतोष्ठरागैर्नयनोदबिंदुभिः
निमग्ननाभेर्निपतद्भिरंकितम् ।
च्युतं रुषा भिन्नगतेरसंशयं
शुकोदरश्याममिदं स्तनांशुकम् ॥ १७ ॥

भवतु । आदास्ये तावत् । (परिक्रम्य विभाव्य च, सास्रम् ।) कथं, सेंद्रगोपं नवशाद्वलमिदम् । कुतो नु खलु निर्जने वने प्रियाप्रवृत्तिरवगमयितव्या । (शिखिनं दृष्ट्वा ।) अये, अयमासारोच्छ्वसितशैलेयस्थलीपाषाणमारूढः

आलोकयति पयोदान्प्रबलपुरोवाततताडितशिखंडः ।
केकागर्भेण शिखी दूरोन्नमितेन कंठेन ॥ १८ ॥

(उपेत्य ।) भवतु । यावदेनं पृच्छामि ।

[संप्राप्तविसूरणः त्वरितं परवारणः ।
प्रियतमादर्शनलालसः गजवरो विस्मितमानसः ॥ १९ ॥

(अंजलिं बद्ध्वा ।)

[संपत्तविसूरणओ तुरिअं परवारणओ
पिअइमदंसणलालसओ गजवरु विम्हिअमाणसओ ॥ १९ ॥

बर्हिण त्वामित्यभ्यर्थये आचक्ष्व मे तत्
अत्र वने भ्रमता यदि त्वया दृष्टा सा मम कांता।
निशामय मृगांकसदृशवदना हंसगतिः
अनेन चिन्हेन ज्ञास्यस्याख्यातं तव मया ॥ २० ॥]
नीलकंठ ममोत्कंठा वनेऽस्मिन्वनिता त्वया।
दीर्घापांगा सितापांग दृष्टा दृष्टिक्षमा भवेत् ॥ २१ ॥

(विलोक्य।) कथमदत्त्वैव प्रतिवचनं नर्तितुं प्रवृत्तः। किं नु खलु हर्षकारणमस्य। (विचिंत्य।) आं, ज्ञातम्।

मृदुपवनविभिन्नो मत्प्रियाया विनाशात्
घनरुचिरकलापो निःसपत्नोऽस्य जातः।
बहुविगलितबंधे केशपाशे सुकेश्याः
सति कुसुमसनाथे कं हरेदेष बर्ही ॥ २२ ॥

भवतु। परव्यसननिर्वृतं न खलु एनं पृच्छामि। (परिक्रम्यावलोक्य च।) अये, इयमातपांतसंधुक्षितमदा जंबूविटपमध्यास्ते परभृता। विहंगमेषु पंडिता जातिरेषा। यावदेनामभ्यर्थये।

[विद्याधरकाननलीनः
दुःखविनिर्गतबाष्पोत्पीडः।
दूरोत्सारितहृदयानंदः
अंबरमानेन भ्रमति गजेंद्रः ॥ २३ ॥

बंहिण पइं इअ अब्भत्थिअमि आअक्खहि मं ता
एत्थ वणे भमंते जइ पइं दिट्ठी सा मह कंता।
णिसमाहि मिअंकसरिसवअणा हंसगई
ए चिण्हे जाणिहिसि आअक्खिउ तुज्झ मइं ॥ २० ॥]
[विज्जज्झरकाणणलीणओ
दुक्खविणिग्गअवाहुप्पीडओ।
दूरोसारिअ हिअआणंदओ
अंबरमाणे भमइ गइंदओ ॥ २३ ॥

(इति नर्तित्वा जानुभ्यां च स्थित्वा।) हेरे हेरे,

परभृते मधुरप्रलापिनि, कांते
नंदनवने स्वच्छंदं भ्रमंती ।
यदि त्वया प्रियतमा सा मम दृष्टा
तदाचक्ष्व मे परपुष्टे ॥ २४ ॥]

भवति,

त्वां कामिनो मदनदूतिमुदाहरंति
मानावभंगनिपुणं त्वममोघमस्त्रम् ।
तामानय प्रियतमां मम वा समीपं
मां वा नयाशु कलभाषिणि यत्र कांता ॥ २५ ॥

किमाह भवती । 'कथं त्वामेवमनुरक्तं विहाय गता' इति । (अग्रतोऽवलोक्य।) शृणोतु भवती ।

कुपिता न तु कोपकारणं
सकृदप्यात्मगतं स्मराम्यहम् ।
प्रभुता रमणेषु योषितां
न हि भावस्खलितान्यपेक्षते ॥ २६ ॥

(ससंभ्रममुपविश्य, अनंतरं जानुभ्यां स्थित्वा 'कुपिता' इति पुनः पठित्वा उत्थाय विलोक्य च।) कथं कथाविच्छेदकारिणी स्वकार्ये एव व्यासक्ता । अथवा,

महदपि परदुःखं शीतलं सम्यगाहुः
प्रणयमगणयित्वा यन्ममापद्गतस्य ।

हेले हेले,

परहुअ महुरपलाविणि, कंती
णंदणवण सच्छंद भमंती ।
जइ पइं पिअअम सा महु दिट्ठी
ता आअक्खहि महु परपुट्ठि ॥ २४ ॥]

अधरमिव मदांधा पातुमेषा प्रवृत्ता
फलमभिमुखपाकं राजजंबूद्रुमस्य ॥ २७ ॥

एवंगतेऽपि प्रियेव मे मंजुस्वनेति न मे कोपोऽस्याम् । सुखमास्तां भवती । इतो वयं साधयामस्तावत् । (परिक्रम्य कर्णं दत्त्वा ।) अये, दक्षिणेन वनधारां प्रियाचरणनिक्षेपशंसी नूपुररवः श्रूयते । याव-देनमनुगच्छामि । (परिक्रम्य ।)

[प्रियतमाविरहक्लांतवदनः
अविरलबाष्पजलाकुलनयनः ।
दुःसहदुःखविसंष्ठुलगमनः
प्रसृतगुरुतापदीप्तांगः ।
अधिकं दूनमानसः
कानने भ्रमति गजेंद्रः ॥ २८ ॥

(अनंतरे द्विपदिकया दिशोऽवलोक्य ।)

प्रियकरिणीवियुक्तो गुरुशोकानलदीप्तः ।
बाष्पजलाकुललोचनः करिवरो भ्रमति समाकुलः ॥ २९ ॥]

(सकरुणम् ।) हा धिक् कष्टम् ।

मेघश्यामा दिशो दृष्ट्वा मानसोत्सुकचेतसाम् ।
कूजितं राजहंसानां नेदं नूपुरशिंजितम् ॥ ३० ॥

[पिअअमविरहकिलामिअवअणओ
अविरलवाहजलाउलणअणओ ।
दूसहदुक्खविसंठुलगमणओ
पसरिअउरुतावदीविअअंगओ ।
अहिअं दुंमिअ माणसओ
काणणं भमइ गइंदओ ॥ २८ ॥

पिअकरिणीविच्छोइअओ गुरुसोआणलदीविअओ ।
वाहजलाउललोअणओ करिवरु भमइ समाउलओ ॥ २९ ॥]

भवतु। यावदेते मानसोत्सुकाः पतत्रिणः सरसोऽस्मान्नोत्पतंति तावदेतेभ्यः प्रियाप्रवृत्तिरवगमयितव्या। (उपसृत्य।) भो भो जल-विहंगमराज,

पश्चात्सरः प्रतिगमिष्यसि मानसं तत्
पाथेयमुत्सृज बिसं ग्रहणाय भूयः।
मां तावदुद्धर शुचो दयिताप्रवृत्त्या
स्वार्थात्सतां गुरुतरा प्रणयिक्रियैव॥ ३१॥

अये, यथोन्मुखो विलोकयति तथा 'मानसोत्सुकेन मया न लक्षिता' इति एवं वचनमाह।

[रे रे हंस किं गोप्यते
गत्यनुसारेण मया लक्ष्यते।
केन तव शिक्षिता एषा गतिर्लालसा
सा त्वया दृष्टा जघनभरालसा॥ ३२॥]

यदि हंस गता न ते नतभ्रूः
सरसो रोधसि दर्शनं प्रिया मे।
मदखेलपदं कथं नु तस्याः
सकलं चोर गतं त्वया गृहीतम्॥ ३३॥

अतश्च, (इति अंजलिं बद्ध्वा।)

हंस प्रयच्छ मे कांतां गतिरस्यास्त्वया हृता।
विभावितैकदेशेन देयं यदभियुज्यते॥ ३४॥

[रे रे हंसा किं गोइज्जइ
गइअणुसारें मइं लक्खिज्जइ।
कइं पइं सिक्खिउ ए गइ लालस
सा पइं दिट्ठी जहणभरालस॥ ३२॥]

(विहस्य।) 'एष चोरानुशासी राजा' इति भयादुत्पतितः। याव-दन्यमवकाशमवगाहिष्ये । (परिक्रम्यावलोक्य च।) अयमिदानीं प्रियासहायश्चक्रवाकः। तावदेनं पृच्छामि।

[मर्मररणितमनोहरे
कुसुमिततरुवरपल्लवे।
दयिताविरहोन्मादितः
कानने भ्रमति गजेंद्रः॥ ३५॥

गोरोचनाकुंकुमवर्ण चक्र भण माम्।
मधुवासरे क्रीडंती धन्या न दृष्टा त्वया॥ ३६॥]

रथांगनामन् वियुतो रथांगश्रोणिबिंबया।
अयं त्वां पृच्छति रथी मनोरथशतैर्वृतः॥ ३७॥

कथं 'कः कः' इत्याह माम्। मा तावत्। न खलु विदि-तोऽहमस्य।

सूर्याचंद्रमसौ यस्य मातामहपितामहौ।
स्वयं वृतः पतिर्द्वाभ्यामुर्वश्या च भुवा च यः॥ ३८॥

कथं तूष्णीं स्थितः। भवतु। उपालभे तावदेनम्।

सरसि नलिनीपत्रेणापि त्वमावृतविग्रहां
ननु सहचरीं दूरे मत्वा विरौषि समुत्सुकः।
इति च भवतो जायास्नेहात्पृथक्स्थितिभीरुता
मयि च विधुरे भावः कांताप्रवृत्तिपराङ्मुखः॥ ३९॥

[मंमररणिअमणोहरए
कुसुमिअतरुवरपल्लवए।
दयिआविरहुंमाइअओ
काणणे भमइ गइंदओ॥ ३५॥

गोरोअणाकुंकुमवण्णा चक्का भणइ मई।
महुवासर कीळंती धणिआ ण दिट्ठी पई॥ ३६॥]

सर्वथा मदीयानां भागधेयानां विपर्यायेण प्रभावप्रकाशः । यावद-न्यमवकाशमवगाहिष्ये । (पदांतरे स्थित्वा ।) भवतु । न तावद्ग-च्छामि । (परिक्रम्यावलोक्य च ।)

इदं रुणद्धि मां पद्ममंतःकूजितषट्पदम्
मया दष्टाधरं तस्याः ससीत्कारमिवाननम् ॥ ४० ॥

भवतु । इतो गतस्य मे अनुशयो मा भूदिति अस्मिन्नपि कमलसे-विनि मधुकरे प्रणयित्वं करिष्ये ।

[एकक्रमवर्धितगुरुतरप्रेमरसेन ।
हंसयुवा क्रीडति कामरसेन ॥ ४१ ॥]

मधुकर मदिराक्ष्याः शंस तस्याः प्रवृत्तिं
(विभाव्य ।) वरतनुरथवासौ नैव दृष्टा त्वया मे ।
यदि सुरभिमवाप्स्यस्तन्मुखोच्छ्वासगंधं
तव रतिरभविष्यत्पुंडरीके किमस्मिन् ॥ ४२ ॥

साधयामस्तावत् । (इति परिक्रम्यावलोक्य च ।) अये, एष नीपस्कं-धनिषण्णहस्तः करिणीसहायो नागराजस्तिष्ठति । अस्मात्प्रियोदंत-मुपलप्स्ये । यावदेनमुपसर्पामि ।

[करिणीविरहसंतापितः ।
कानने गंधोद्धतमधुकरः (भ्रमति गजेंद्रः) ॥ ४३ ॥]

(विलोक्य ।) अथवा न त्वरा कार्या । न तावदयमुपसर्पणकालः ।

अयमचिरोद्गतपल्लवमुपनीतं प्रियकरेणुहस्तेन ।
अभिलषतु तावदासवसुरभिरसं शल्लकीभंगम् ॥ ४४ ॥

[एकक्कमवड्डिअगुरुअरपेम्मरसें ।
हंसजुआणओ कीलइ कामरसें ॥ ४१ ॥]

[करिणीविरहसंताविओ ।
काणणे गंधुद्धुअमहुअरु (भमइ गइंदओ) ॥ ४३ ॥]

(क्षणमात्रं स्थित्वा । अवलोक्य ।) हंत, कृतान्हिकः संवृत्तः । भवतु । समीपमस्य गत्वा पृच्छामि ।

[अहं त्वां पृच्छामि आचक्ष्व गजवर
　　ललितप्रहारेण नाशिततरुवर ।
　दूरविनिर्जितशशधरकांतिः
　　दृष्टा प्रिया त्वया संमुखं यांती ॥ ४५ ॥]

(पदद्वयं पुरतः उपसृत्य ।)

मदकल युवतिशशिकला गजयूथप यूथिकाशबलकेशी ।
स्थिरयौवना स्थिता ते दूरालोके सुखालोका ॥ ४६ ॥

(आकर्ण्य सहर्षम् ।) अहह, अनेन भवतः स्निग्धमंद्रेण गर्जितेन प्रियोपलंभशंसिना समाश्वासितोऽस्मि । साधर्म्याच्च त्वयि मे भूयसी प्रीतिः ।

मामाहुः पृथिवीभृतामधिपतिं नागाधिराजो भवान्
　अव्युच्छिन्नपृथुप्रवृत्ति भवतो दानं ममाप्यर्थिषु ।
स्त्रीरत्नेषु ममोर्वशी प्रियतमा यूथे तवेयं वशा
　सर्वं मामनु ते प्रियाविरहजां त्वं तु व्यथां मानुभूः ॥ ४७ ॥

सुखमास्तां भवान् । साधयामस्तावत् । (परिक्रम्य । पार्श्वतो दृष्टिं दत्त्वा ।) अये, अयमसौ सुरभिकंदरो नाम विशेषरमणीयः सानुमानालोक्यते । प्रियश्चायमप्सरसाम् । अपि नाम सा सुतनुरस्योपत्यकायामुपलभ्येत । (परिक्रम्यावलोक्य च ।) कथमंधकारः । भवतु, विद्युत्प्रकाशेनावलोकयामि । हंत, मदीयैर्दुरितपरिणामैर्मेघोऽपि शतन्हदाशून्यः संवृत्तः । तथापि शिलोच्चयमेनमपृष्ट्वा न निवर्तिष्ये ।

[हउं पइं पुच्छिमि आक्खहि गअवरु
　　ललिअपहारें णासिअतरुवरु ।
　दूरविणिज्जिअससहरुकंती
　　दिट्ठी पिअ पइं संमुह जंती ॥ ४५ ॥]

[प्रसृतखरखुरदारितमेदिनिर्वनगहनेऽविचलः ।
परिसर्पति पश्यत लीनो निजकार्योद्युक्तः कोलः ॥ ४८ ॥]

अपि वनांतरमल्पकुचांतरा
श्रयति पर्वत पर्वसु संनता ।
इदमनंगपरिग्रहमंगना
पृथुनितंब नितंबवती तव ॥ ४९ ॥

कथं तूष्णीमेव आस्ते । शंके विप्रकर्षान्न शृणोतीति । भवतु, समीपेऽस्य गत्वा पुनरेनं पृच्छामि ।

[स्फटिकशिलातलनिर्मलनिर्झर
बहुविधकुसुमैर्विरचितशेखर ।
किंनरमधुरोद्गीतमनोहर
दर्शय मम प्रियतमां महीधर ॥ ५० ॥]

(इति परिक्रम्य, अंजलिं बद्ध्वा ।)

सर्वक्षितिभृतां नाथ दृष्टा सर्वांगसुंदरी ।
रामा रम्ये वनांतेऽस्मिन्मया विरहिता त्वया ॥ ५१ ॥

(नेपथ्ये तदेव । आकर्ण्य सहर्षम् ।) कथं यथाक्रमं 'दृष्टा' इत्याह । भवानपि अतः प्रियतरं शृणोतु । क्वर्तार्हि मे प्रियतमा । (पुनरेव 'सर्वक्षितिभृतां नाथ' इति पठति । नेपथ्ये तदेव । आकर्ण्य विभाव्य च ।) हा धिक् । ममैवायं कंदरमुखविसर्पी प्रतिशब्दः । (इति मूर्च्छति । उत्थाय सविषादम् ।) अहह, श्रांतोऽस्मि । अस्यास्तावद्गिरिनद्यास्तीरे

[परिसरिअखरखुरदारिअमेइणि वणगहणे अविचालु ।
परिसप्पइ पेच्छह लीणो णिअकज्जुज्जुअ कोलु ॥ ४८ ॥]

[फलिहसिलाहलणिम्मलणिज्झरु
बहुविहकुसुमें विरइअसेहरु ।
किंणरमहुरग्गीअमणोहरु
देक्खावहि महु पिअअम महिहरु ॥ ५० ॥]

स्थितस्तरंगवातमासेविष्ये । (परिक्रम्य अवलोक्य च ।) इमां नवांबु-कलुषामपि स्रोतोवहां पश्यतो मे रमते मनः । कुतः ।

तरंगभ्रूभंगा क्षुभितविहगश्रेणिरशना
विकर्षंती फेनं वसनमिव संरंभशिथिलम् ।
यथाविद्धं याति स्खलितमभिसंधाय बहुशो
नदीभावेनेयं ध्रुवमसहना सा परिणता ॥ ९२ ॥

भवतु, प्रसादयामि तावदेनाम् । (अंजलिं बद्ध्वा ।)

[प्रसीद प्रियतमे सुंदरि नदि
क्षुभिताकरुणविहंगमे नदि ।
सुरसरित्तीरसमुत्सुके नदि
अलिकुलझंकारिते नदि ॥ ९३ ॥

पूर्वदिक्पवनाहतकल्लोलोद्गतबाहुः
मेघांगैर्नृत्यति सललितं जलनिधिनाथः ।
हंसविहंगमकुंकुमशंखकृताभरणः
करिमकराकुलकृष्णकमलकृतावरणः ।
वेलासलिलोद्वेल्लितदत्तहस्ततालः ;
अवस्तृणाति दश दिशो रुद्ध्वा नवमेघकालः ॥ ९४ ॥]

[पसीअ पिअअम सुंदरिए णए
खुहिआकरुणविहंगमए णए ।
सुरसरितीरसमुसुअए णए
अलिउलझंकारिअए णए ॥ ५३ ॥

पुव्वदिसापवणाहअकल्लोलुग्गअबाहओ
मेहअंगें णच्चइ सललिअ जलणिहिणाहओ ।
हंसविहंगमकुंकुमसंखकआभरणु
करिमअराउलकसणकमलकआवरणु ।
वेलासलिलुवेल्लिअहत्थदिण्णतालु ;
ओत्थरइ दस दिस रुंधेविणु णवमेहआलु ॥ ५४ ॥]

त्वयि निबद्धरतौ प्रियवादिनि
प्रणयभंगपराङ्मुखचेतसि ।
कमपराधलवं मयि पश्यसि
त्यजसि मानिनि दासजनं यतः ॥ ९५ ॥

कथं तूष्णीमेव आस्ते । (विचिंत्य ।) अथवा परमार्थसरिदेवैषा । न खलूर्वशी पुरूरवसमपहाय समुद्राभिसारिणी भविष्यति । भवतु । अनिर्वेदप्राप्याणि श्रेयांसि । यावत्तमेव प्रदेशं गच्छामि यत्र मे नयनयोः सा सुनयना तिरोहिता । (परिक्रम्य विलोक्य च ।) इमं तावत्प्रियाप्रवृत्तये सारंगमासीनमभ्यर्थये ।

[अभिनवकुसुमस्तबकिततरुवरस्य परिसरे
मदकलकोकिलकूजितरवझंकारमनोहरे ।
नंदनविपिने निजकरिणीविरहानलेन संतप्तो
विचरति गजाधिपतिरैरावतनामा ॥ ९६ ॥]

कृष्णसारच्छवियोऽसौ दृश्यते काननश्रिया ।
नवशस्यावलोकाय कटाक्ष इव पातितः ॥ ९७ ॥

(विलोक्य ।) किं नु खलु मामवधीरयन्निवान्यतोमुखः संवृत्तः । (दृष्ट्वा ।)

अस्यांतिकमायांती शिशुना स्तनपायिना मृगी रुद्धा ।
तामयमनन्यदृष्टिर्भुग्नग्रीवो विलोकयति ॥ ९८ ॥

[सुरसुंदरी जघनभरालसा पीनोत्तुंगघनस्तनी
स्थिरयौवना तनुशरीरा हंसगतिः ।
गगनोज्ज्वलकानने मृगलोचना भ्रमंती
दृष्टा त्वया तर्हि विरहसमुद्रांतरादुत्तारय माम् ॥९९॥]

[सुरसुंदरि जहणभरालस पीणुत्तुंगघणत्थणी
थिरजोव्वण तणुसरीरि हंसगई ।
गअणुज्जलकाणणे मिअलोअणि भमंती
दिठ्ठी पइं तइ विरहसमुद्दंतरें उत्तारहि मई ॥ ९९ ॥]

(उपसृत्य अंजलिं बद्ध्वा ।) हंहो हरिणीपते,

अपि दृष्टवानसि मम प्रियां वने
कथयामि ते तदुपलक्षणं शृणु ।
पृथुलोचना सहचरी यथैव ते
सुभगं तथैव खलु सापि वीक्षते ॥ ६० ॥

कथमनादृत्य मद्वचनं कलत्राभिमुखं स्थितः । उपपद्यते । परिभवास्पदं दशाविपर्ययः । यावदितोऽहमन्यमवकाशमवगाहिष्ये ।
(परिक्रम्य अवलोक्य च ।) हन्त, दृष्टमुपलक्षणं तस्या मार्गस्य ।

रक्तकदंबः सोऽयं प्रियया घर्मांतशंसि यस्यैकम् ।
कुसुममसमग्रकेसरविषममपि कृतं शिखाभरणम् ॥ ६१ ॥

(परिक्रम्य अशोकमवलोक्य च ।)

रक्ताशोक कृशोदरी क्वनु गता त्यक्त्वानुरक्तं जनं····

(पवनधूयमानमूर्धानमवलोक्य सक्रोधम् ।)

नो दृष्टेति मुधैव चालयसि किं वाताभिभूतं शिरः ।
उत्कंठाघटमानषट्पदघटासंघट्टदष्टच्छदः
तत्पादाहतिमंतरेण भवतः पुष्पोद्गमोऽयं कुतः ॥ ६२ ॥

भवतु । सुखमास्तां भवान् । (परिक्रम्य अवलोक्य च ।) किं नु खलु एतच्छिलाभेदांतरगतं नितांतरक्तमवलोक्यते ।

क्षमालेपी, नायं हरिहतगजस्यामिषलवः
स्फुलिंगो वा नाग्नेर्गहनमभिवृष्टं यत इदम् ।
(विभाव्य ।) अये रक्ताशोकप्रसवसमरागो मणिरयं
यमुद्धर्तुं पूषा व्यवसित इवालंबितकरः ॥ ६३ ॥

अहो, अयं हरति मे मनः । भवतु । आदास्ये तावदेनम् ।

[प्रणयिनीबद्धाशाको बाष्पाकुलनिजनयनः।
गजपतिर्गहने दुःखितः भ्रमति क्षामितवदनः ॥ ६४ ॥]

(ग्रहणं नाटयति। गृहीत्वा।) अथवा।

मंदारपुष्पैरधिवासितायां
यस्याः शिखायामयमर्पणीयः।
सैव प्रिया संप्रति दुर्लभा मे
किमेनमस्त्रोपहतं करोमि ॥ ६५ ॥

(इत्युत्सृजति।)

(नेपथ्ये।)

वत्स, गृह्यतां गृह्यताम्।

संगमनीय इति मणिः शैलसुताचरणरागयोनिरयम्।
आवहति धार्यमाणः संगममचिरात्प्रियजनेन ॥ ६६ ॥

राजा—(कर्णं दत्त्वा।) को नु खलु मामेवमनुशास्ति। (अवलोक्य।) अये, अनुकंपते मां कश्चिन्मृगचारी मुनिर्भगवान्। भगवन्, अनुगृहीतोऽस्मि अहमुपदेशाद्भवतः। (मणिमादाय।) हंहो संगमनीय,

तया वियुक्तस्य विलग्नमध्यया
भविष्यसि त्वं यदि संगमाय मे।
ततः करिष्यामि भवंतमात्मनः
शिखामणिं बालमिवेंदुमीश्वरः ॥ ६७ ॥

(परिक्रम्य अवलोक्य च।) अये, किं नु खलु कुसुमरहितामपि लतामिमां पश्यतो मे मनो रमते। अथवा स्थाने मनोरमा ममेयम्। इयं हि,

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[पणयिणिबद्धासाइअओ वाहाउलणिअणअणओ।
गअवइ गहणे दूहिअओ भमइ क्खामिअवअणओ ॥ ६४ ॥]

तन्वी मेघजलार्द्रपल्लवतया धौताधरेवाश्रुभिः
शून्येवाभरणैः स्वकालविरहाद्विश्रांतपुष्पोद्गमा ।
चिंतामौनमिवास्थिता मधुलिहां शब्दैर्विना लक्ष्यते
चंडी मामवधूय पादपतितं जातानुतापेव सा ॥ ६८ ॥

यावदस्यां प्रियानुकारिण्यां परिष्वंगप्रणयी भवामि ।

[लते प्रेक्षस्व विना हृदयेन भ्रमामि
यदि विधियोगेन पुनस्तां प्राप्नोमि ।
तदरण्येन विना करोमि निर्भ्रांतिं
पुनर्न प्रवेशयामि तां कृतांताम् ॥ ६९ ॥]

(इति उपसृत्य लतां आलिंगति । ततः प्रविशति तत्स्थाने एव उर्वशी ।)

राजा—(निमीलिताक्ष एव स्पर्शं रूपयित्वा ।) अये, उर्वशीगात्रसंस्पर्शादिव निर्वृतं मे शरीरम् । तथापि नास्ति विश्वासः । कुतः ।

समर्थये यत्प्रथमं प्रियां प्रति
क्षणेन तन्मे परिवर्ततेऽन्यथा ।
अतो विनिद्रे सहसा विलोचने
करोमि न स्पर्शविभावितप्रियः ॥ ७० ॥

(शनैश्चक्षुषी उन्मील्य ।) कथं सत्यमेव प्रियतमा । (इति मूर्च्छितः पतति ।)

उर्वशी—(बाष्पं विसृज्य ।) समाश्वसितु समाश्वसितु महाराजः ।

[लए पेक्ख विणु हिअएं भमामि
जइ विहिजोएं पुणि ताहिं पाविमि ।
ता रण्णें विणु करमि णिभंती
पुणु णइ मेल्लुइं दाह कलंती ॥ ६९ ॥]

उर्वशी—समस्ससदु समस्ससदु महाराओ ।

राजा—(संज्ञां लब्ध्वा ।) प्रिये, अद्य जीवितम् ।

त्वद्वियोगोद्भवे तन्वि मया तमसि मज्जता ।
दिष्ट्या प्रत्युपलब्धासि चेतनेव गतासुना ॥ ७१ ॥

उर्वशी—अभ्यंतरकरणया मया प्रत्यक्षीकृतवृत्तांतः खलु महाराजः ।

राजा—'अभ्यंतरकरणया' इति न खलु ते वचनार्थमवैमि ।

उर्वशी—कथयिष्यामि । एतत्तावत्प्रसीदतु महाराजो यन्मया कोपवशं गतया एतदवस्थांतरं प्रापितो महाराजः ।

राजा—कल्याणि, न तावदहं प्रसादयितव्यः । त्वद्दर्शनादेव प्रसन्नबाह्यांतःकरणोऽन्तरात्मा । तत्कथय कथमियंतं कालमवस्थिता मया विना भवती ।

[मयूरः परभृता हंसो रथांगः
अलिर्गजः पर्वतः सरित्कुरंगमः ।
तव कारणेनारण्ये भ्रमता
को न खलु पृष्टो मया रुदता ॥ ७२ ॥

उर्वशी—एवमंतःकरणप्रत्यक्षीकृतवृत्तांतो महाराजः ।

राजा—प्रिये, 'अंतःकरणं' इति न खल्ववगच्छामि ।]

उर्वशी—अब्भंतरकरणाए मए पच्चक्खीकिदवुत्तांतो खु महाराओ ।

उर्वशी—कहइस्सं । इदं दाव पसीददु महाराओ जं मए कोववसं गदाए एदं अवत्थंतरं पाविदो महाराओ ।

[मोरा परहुअ हंस रहंग
अलि गअ पव्वअ सरिअ कुरंगम ।
तुज्झह कारण रण्ण भमंतें
को ण हु पुच्छिअ मइं रोअंते ॥ ७२ ॥

उर्वशी—एव्वं अंतकरणपच्चक्खीकिद वुत्तंतो महाराओ ।]

उर्वशी—शृणोतु महाराजः । पुरा भगवता कुमारेण शाश्वतं कुमारव्रतं गृहीत्वा अकलुषो नाम गंधमादनकच्छोऽध्यासितः । कृतश्चैष विधिः ।

राजा—क इव ।

उर्वशी—'या किल स्त्री इमं प्रदेशं प्रविशति सा लताभावेन परिणंस्यति' इति । कृतश्चायं शापांतः 'गौरीचरणरागसंभवं मणिं विना ततो न मोक्ष्यते' इति । ततोऽहं गुरुशापसंमूढहृदया देवतासमयं विस्मृत्यागृहीतानुनया स्त्रीजनपरिहरणीयं कुमारवनं प्रविष्टा । प्रवेशानंतरमेव च काननोपांतवर्तिवासंतीलताभावेन परिणतं मे रूपम् ।

राजा—प्रिये, सर्वमुपपन्नम् ।

श्रमखेदसुप्तमपि मां शयने या मन्यसे प्रवासगतम् ।
सा त्वं प्रिये सहेथाः कथं मदीयं चिरवियोगम् ॥ ७३ ॥

इदं तद्यथाकथितं त्वत्संगमनिमित्तं मुनेरुपलभ्य, मणिप्रभावादासादिता त्वमस्माभिः । (इति मणिं दर्शयति ।)

उर्वशी—अहो, संगमनीयोऽयं मणिः । अतः खलु महाराजेनालिंगितमात्रा एव प्रकृतिस्थास्मि संवृत्ता । (मणिमादाय मूर्धनि वहति ।)

उर्वशी—सुणादु महाराओ । पुरा भअवदा कुमारेण सासदं कुमारवदं गेण्हिअ अकलुसो णाम गंधमादणकच्छो अज्झासिदो । किदो अ एस विही ।

उर्वशी—'जा किल इत्थिआ इमं पदेसं पविसदि सा लदाभावेण परिणमिस्सदि' त्ति । किदो अ अअं सावांतो 'गोरीचरणराअसंभवं मणिं विणा तदो ण मुच्चिस्सदि' त्ति । तदो अहं गुरुसावसंमूढहिअआ देवदासमअं विसुमरिअ अगहिदाणुणआ इत्थिआजणपरिहरणीअं कुमारवणं पविट्ठा । पवेसानंतरं एव्व अ काणणोवंतवत्तिवासंतीलदाभाएण परिणदं मे रूवम् ।

उर्वशी—अंमो, संगमणीओ अअं मणी । अदो खु महाराएण आलिंगिदमेत्त ज्जेव्व पकिदित्थ म्हि संवुत्ता ।

राजा—एवमेव सुंदरि क्षणमात्रं स्थीयताम्।

स्फुरता विच्छुरितमिदं रागेण मणेर्ललाटनिहितस्य।
श्रियमुद्वहति मुखं ते बालातपरक्तकमलस्य ॥ ७४ ॥

उर्वशी—प्रियंवद, महान्खलु कालस्तव प्रतिष्ठानान्निर्गतस्य। कदाचिदसूयिष्यंति मह्यं प्रकृतयः। तदेहि निवर्तावहे।

राजा—यदाह भवती।

(इति उत्तिष्ठतः।)

उर्वशी—अथ, कथं महाराजो गंतुमिच्छति।

राजा—

अचिरप्रभाविलसितैः पताकिना
सुरकार्मुकाभिनवचित्रशोभिना।
गमितेन खेलगमने विमानतां
नय मां नवेन वसतिं पयोमुचा ॥ ७५ ॥

[प्राप्तसहचरीसंगमः पुलकप्रसाधितांगः।
स्वेच्छाप्राप्तविमानो विहरति हंसयुवा ॥ ७६ ॥]

(इति निष्क्रांतौ।)

इति चतुर्थोंकः।

उर्वशी—पिअंवद, महंतो खु कालो तुए पइट्ठाणदो णिग्गदस्स। कदाइ असूइस्संति मं पकिदीओ। ता एहि णिवुत्तम्ह।

उर्वशी—अध, कधं महाराओ गंतुं इच्छदि।

[पाविअसहअरिसंगमओ पुलअपसाहिअअंगअओ।
सेच्छापत्तविमाणओ विहरइ हंसजुआणओ ॥ ७६ ॥]

अथ

पंचमोंकः ।

(ततः प्रविशति हृष्टो विदूषकः ।)

विदूषकः—ही ही भोः, दिष्टया चिरस्य कालस्य उर्वशीसहायो नंदनवनप्रमुखेषु देवतारण्येषु विहृत्य प्रतिनिवृत्तः प्रियवयस्यः । प्रविश्य नगरमिदानीं ससत्कारोपचारैः प्रकृतिभिरनुरज्यमानो राज्यं करोति । संतानत्वं वर्जयित्वा न किमप्यस्य हीनम् । अद्य तिथिविशेष इति भगवत्योर्गंगायमुनयोः संगमे देवीभिः सह कृताभिषेकः सांप्रतमुपकार्यां प्रविष्टः । तद्यावत्तत्रभवतोऽलंक्रियमाणस्यानुलेपनमाल्ये आग्रभागी भवामि । (इति परिक्रामति ।)

(नेपथ्ये ।)

हा धिक् हा धिक् । दुकूलोत्तरच्छदे तालवृंताधारे निक्षिप्य नीयमानो मया भर्तुरभ्यंतरविलासिनीमौलिरत्नयोग्यो मणिरामिषशंकिना गृध्रेणाक्षिप्तः ।

विदूषकः—(कर्णं दत्त्वा ।) अत्याहितमत्याहितम् । परम-

विदूषकः—ही ही भो, दिट्ठिआ चिरस्स कालस्स उव्वसीसहाओ णंदणवणप्पमुहेसु देवदारण्णेसु विहरिअ पडिणिवुत्तो पिअवअस्सो । पविसिअ णअरं दाणिं ससक्कारोवआरेहिं पकिदीहिं अणुरज्जंतो रज्जं करेदि । संताणत्तणं वज्जिअ ण किंवि से हीणं । अज्ज तिहिविसेसो त्ति भअवदीणं गंगाजउंणाणं संगमे देवीहिं सह किदाहिसेओ संपदं उवआरिअं पविट्ठो । ता जाव तत्तभवदो अलंकरीअमाणस्स अणुलेवणमल्ले अग्गभागी होमि ।

(नेपथ्ये ।) हद्धी हद्धी । दुऊलुत्तरच्छदे तालवेंटाधारे णिक्खिविअ णीअमाणो मए भट्टिणो अब्भंतरविलासिणीमोलिरअणजोग्गो मणी आमिससंकिणा गिद्धेण अक्खित्तो ।

विदूषकः—अच्चाहिदं अच्चाहिदं । परमबहुमदो खु सो वअसस्स संग-

बहुमतः खलु स वयस्यस्य संगमनीयो नाम चूडामणिः। अतः खलु असमाप्तनेपथ्य एव तत्रभवानासनादुत्थाय इत आगच्छति। यावदेनमुपसर्पामि। (इति निष्क्रांतः।)

प्रवेशकः।

(ततः प्रविशति सावेगपरिजनो राजा।)

राजा—वेधक वेधक,

आत्मनो वधमाहर्ता क्वासौ विहगतस्करः।
येन तत्प्रथमं स्तेयं गोप्तुरेव गृहे कृतम् ॥ १ ॥

किरातः—एष एष खलु मुखकोटिलग्नहेमसूत्रेण मणिनालिखन्निवाकाशं परिभ्रमति।

राजा—पश्याम्येनम्।

असौ मुखालंबितहेमसूत्रं
बिभ्रन्मणिं मंडलचारशीघ्रं।
अलातचक्रप्रतिमं विहंगः
तद्रागलेखावलयं तनोति ॥ २ ॥

किं नु खलु अत्र कर्तव्यम्।

विदूषकः—(उपेत्य।) भोः, अलमत्र घृणया। अपराधी शासनीयः।

राजा—सम्यगाह भवान्। धनुर्धनुस्तावत्।

मणीओ णाम चूडामणी। अदो खु असमत्तणेवच्छो एव्व तत्तभवं आसणादो उट्ठिअ इदो आअच्छदि। जाव णं उवसप्पामि।

किरातः—एसो एसो खु मुहकोडिलग्गहेमसुत्तेण मणिणा आलिहंतो विअ आआसं परिब्भमादि।

विदूषकः—भो, अलं एत्थ घिणाए। अवराही सासणीओ।

यवनी—एषा आनेष्यामि । (इति निष्क्रांता ।)

राजा—वयस्य, न दृश्यते स विहगाधमः । क्व नु खलु गतः ।

विदूषकः—भोः, इतो दक्षिणांतेनापगतः स शासनीयः कुणप-भोजनः ।

राजा—(परिवृत्य अवलोक्य च ।) दृष्ट इदानीम् ।

प्रभापल्लवितेनासौ करोति मणिना खगः ।
अशोकस्तबकेनेव दिङ्मुखस्यावतंसकम् ॥ ३ ॥

यवनी—(चापहस्ता प्रविश्य ।) भर्तः, एतद्धस्तावापसहितं शरा-सनम् ।

राजा—किमिदानीं शरासनेन । बाणपथमतीतः स क्रव्यभो-जनः । तथा हि ।

आभाति मणिविशेषो दूरमिदानीं पतत्रिणा नीतः ।
नक्तमिव लोहितांगः परुषघनच्छेदसंयुक्तः ॥ ४ ॥

(कंचुकिनं विलोक्य ।) आर्य लातव्य ।

कंचुकी—आज्ञापयतु देवः ।

राजा—मद्वचनादुच्यतां नागरिकः ' सायं निवासवृक्षाश्रयी विचीयतां स विहगदस्युः ' इति ।

कंचुकी—यदाज्ञापयति देवः । (इति निष्क्रांतः ।)

विदूषकः—भोः, उपविशतु भवान्सांप्रतम् । क्व गतः स रत्न-कुंभीरको भवतः शासनान्मोक्ष्यते ।

यवनी—एसा आणयिस्सं ।

विदूषकः—भो, इदो दक्खिणंतेन अवगदो सो सासणीओ कुणवभोअणो ।

यवनी—भट्टा, एदं हत्थावावसहिदं सरासणं ।

विदूषकः—भो, उवविसदु भवं संपदं । कहिं गदो सो रअणकुंभीलओ भवदो सासणादो मुच्चिस्सदि ।

राजा—(विदूषकेण सहोपविश्य ।) वयस्य,

रत्नमिति न मे तस्मिन्मणौ प्रियत्वं विहंगमाक्षिप्ते ।
प्रियया तेनास्मि सखे संगमनीयेन संगमितः ॥ ५ ॥

विदूषकः—ननु परिगतार्थोऽस्मि कृतो भवता ।

(ततः प्रविशति सशरं मणिमादाय कंचुकी ।)

कंचुकी—जयतु जयतु देवः ।

अनेन निर्भिन्नतनुः स वध्यो
रोषेण ते मार्गणतां गतेन ।
प्राप्तापराधोचितमंतरिक्षात्
समौलिरत्नः पतितः पतत्री ॥ ६ ॥

(सर्वे विस्मयं रूपयंति ।)

कंचुकी—अद्भिः प्रक्षालितोऽयं मणिः कस्मै प्रदीयताम् ।

राजा—वेधक, गच्छ । अग्निशुद्धमेनं कृत्वा पेटकं प्रवेशय ।

किरातः—यद्भर्ताज्ञापयति । (इति मणिं गृहीत्वा निष्क्रांतः ।)

राजा—आर्य लातव्य, जानीते भवान्कस्यायं बाण इति ।

कंचुकी—नामांकितोऽयं दृश्यते । न तु मे वर्णविचारक्षमा दृष्टिः ।

राजा—तेन हि उपनय शरं यावदहं निरूपयामि ।

(कंचुकी तथा करोति । राजा नामाक्षराण्यनुवाच्य, विचारयति ।)

कंचुकी—यावदहं नियोगमशून्यं करोमि । (इति निष्क्रांतः ।)

विदूषकः—किं भवान्विचारयति ।

राजा—शृणु तावत्प्रहर्तुर्नामाक्षराणि ।

विदूषकः—णं परिगदत्थो म्हि किदो भवदा ।

किरातः—जं भट्टा आणवेदि ।

विदूषकः—किं भवं विआरेदि ।

विदूषकः—अवहितोऽस्मि ।

राजा—श्रूयताम् । (इति वाचयति ।)

‘उर्वशीसंभवस्यायमैलसूनोर्धनुष्मतः ।
कुमारस्यायुषो बाणः प्रहर्तुर्द्विषदायुषाम् ॥ ७ ॥’

विदूषकः—(सपरितोषम् ।) दिष्ट्या संतानेन वर्धते भवान् ।

राजा—सखे, कथमेतत् । अन्यत्र नैमिषेयसत्रादवियुक्तोऽहमुर्वश्या । न च मया कदाचिदपि गर्भव्यक्तिरालक्षिता, कुत एव प्रसूतिः । किंतु

आविलपयोधराग्रं लवलीदलपांडुराननच्छायम् ।
कानि दिनानि वपुरभूत्केवलमलसेक्षणं तस्याः ॥ ८ ॥

विदूषकः—मा भवान्सर्वं मानुषधिर्मं दिव्यासु संभावयतु । प्रभावनिगूढानि तासां चरितानि ।

राजा—अस्तु तावदेवं यथा भवानाह । पुत्रसंवरणे तु किमिव कारणं तत्रभवत्याः ।

विदूषकः—‘ मा वृद्धां मां राजा परिहरिष्यति ’ इति ।

राजा—कृतं परिहासेन । चिंत्यताम् ।

विदूषकः—को देवतारहस्यानि तर्कयिष्यति ।

(प्रविश्य कंचुकी ।)

विदूषकः—अवहिदो म्हि ।

विदूषकः—दिट्ठिआ संताणेण वड्ढदि भवं ।

विदूषकः—मा भवं सव्वं माणुसीधंमं दिव्यासु संभावेदु । पहावनिगूढाइं ताणं चरिदाइं ।

विदूषकः—‘मा वुड्ढिं मं राआ परिहरिस्सदि’ त्ति ।

विदूषकः—को देवदारहस्साइं तक्कइस्सदि ।

कंचुकी—जयतु जयतु देवः । देव, च्यवनाश्रमात्कुमारं गृहीत्वा संप्राप्ता तापसी देवं द्रष्टुमिच्छति ।

राजा—उभयमप्यविलंबितं प्रवेशय ।

कंचुकी—यदाज्ञापयति देवः । (इति निर्गम्य चापहस्तेन कुमारेण तापस्या च सह प्रविष्टः ।)

कंचुकी—इत इतो भगवती । (सर्वे परिक्रामंति ।)

विदूषकः—(विलोक्य ।) किं नु खलु स एष तत्रभवान्क्षत्रियकुमारको यस्य नामांकितो गृध्रलक्ष्यवेधी अर्धनाराचः । तथा हि बहुतरं भवतोऽनुकरोति ।

राजा—स्यादेवम् । अतः खलु,

> बाष्पायते निपतिता मम दृष्टिरस्मिन्
> वात्सल्यबंधि हृदयं मनसः प्रसादः ।
> संजातवेपथुभिरुज्झितधैर्यवृत्तिः
> इच्छामि चैनमदयं परिरब्धुमंगैः ॥ ९ ॥

कंचुकी—भगवति, एवं स्थीयताम् ।

(तापसीकुमारौ स्थितौ ।)

राजा—अंब, अभिवादये ।

तापसी—महाभाग, सोमवंशविस्तारयिता भव । (आत्मगतम् ।) अहो, अनाख्यातोऽपि विज्ञात एव अस्य राजर्षेरायुषश्च औरसः संबंधः । (प्रकाशम् ।) जात, प्रणम ते गुरुम् ।

विदूषकः—किं णु खु सो एसो तत्तभवं खत्तिअकुमारओ जस्स णामंकिदो गिद्धलक्खवेधी अद्धणाराओ । तह हि बहुअरं भवदो अणुकरेदि ।

तापसी—महाभाग, सोमवंसवित्थारइत्तओ होहि । अम्हो, अणाचक्खिदोवि विण्णादो एव्व इमस्स राएसिणो आउसो अ ओरसो संबंधो । जाद, पणम दे गुरुं ।

(कुमारश्चापगर्भमंजलिं बद्ध्वा प्रणमति ।)

राजा—वत्स, आयुष्मान्भव ।

कुमारः—(स्वगतम् ।)

यदि हार्दमिदं श्रुत्वा पिता ममायं सुतोऽहमस्येति ।
उत्संगवर्धितानां गुरुषु भवेत्कीदृशः स्नेहः ॥ १० ॥

राजा—भगवति, किमागमनप्रयोजनम् ।

तापसी—शृणोतु महाराजः । एष दीर्घायुरायुर्जातमात्र एव उर्वश्या किमपि निमित्तमवेक्ष्य मम हस्ते न्यासीकृतः । यत्क्षत्रियकुमारस्य जातकर्मादि विधानं तदस्य भगवता च्यवनेनाशेषमनुष्ठितम् । गृहीतविद्यो धनुर्वेदेऽभिविनीतः ।

राजा—सनाथः खलु संवृत्तः ।

तापसी—अद्य पुष्पसमित्कुशनिमित्तं ऋषिकुमारकैः सह गतेनानेनाश्रमविरुद्धमाचरितम् ।

विदूषकः—(सावेगम् ।) किमिव ।

तापसी—गृहीतामिषः किल गृध्रः पादपशिखरे निलीयमानोऽनेन लक्ष्यीकृतो बाणस्य ।

(विदूषको राजानमवलोकयति ।)

तापसी—सुणादु महाराओ । एसो दीहाऊ आऊ जादमेत्तो एव्व उव्वसीए किंवि णिमित्तं अवेक्खिअ मम हस्ते णासीकिदो । जं खत्तिअकुमारअस्स जादकम्मादि विहाणं तं से भअवदा चवणेण असेसं अणुचिट्ठिदं । गहिदविज्जो धणुव्वेदे अहिविणीदो ।

तापसी—अज्ज पुप्फसमिधकुसणिमित्तं इसिकुमारएहिं सह गदेण इमिणा अस्समविरुद्धं आअरिदं ।

विदूषकः—किं विअ ।

तापसी—गहिदामिसो किल गिद्धो पादवसिहरे णिलीअमाणो अणेण लक्खीकिदो बाणस्स ।

राजा—ततस्ततः ।

तापसी—तत उपलब्धवृत्तांतेन भगवता च्यवनेनाहं समादिष्टा 'निर्यातयैनमुर्वशीहस्ते न्यासम्' इति । तदिच्छामि देवीमुर्वशीं प्रेक्षितुम् ।

राजा—तेन हि आसनमनुगृह्णातु भगवती ।

(तापसी उपनीते आसने उपविशति ।)

राजा—आर्य लातव्य, आहूयतामुर्वशी ।

कंचुकी—यदाज्ञापयति देवः । (इति निष्क्रांतः ।)

राजा—(कुमारमवलोक्य ।) एहि एहि वत्स ।

सर्वांगीणः स्पर्शः सुतस्य किल तेन मामुपगतेन ।
आल्हादयस्व तावच्चंद्रकरश्चंद्रकांतमिव ॥ ११ ॥

तापसी—जात, नंदय पितरम् ।

(कुमारो राजानमुपगम्य पादग्रहणं करोति ।)

राजा—(कुमारमालिंग्य पादपीठे चोपवेश्य ।) वत्स, इतस्तव पितुः प्रियसखं ब्राह्मणमशंकितो वंदस्व ।

विदूषकः—किमिति शंकिष्यते । ननु आश्रमवासपरिचित एव शाखामृगः ।

कुमारः—(सस्मितम् ।) तात, वंदे ।

विदूषकः—स्वस्ति भवते । वर्धतां भवान् ।

तापसी—तत उवलद्धउत्तंतेण भअवदा चवणेण अहं समादिट्ठा 'णिज्जादेहि एदं उव्वसीहत्थे णासं' त्ति । ता इच्छामि देविं उव्वसिं पेक्खिदुं ।

तापसी—जाद, णंदेहि पिदरम् ।

विदूषकः—किंति संकिस्सदि । णं अस्समवासपरिचिदो एव्व साहामिओ ।

विदूषकः—सोत्थि भवदो । वड्ढदु भवं ।

(ततः प्रविशति उर्वशी कंचुकी च ।)

कंचुकी—इत इतो देवी ।

उर्वशी—(कुमारमवलोक्य ।) को नु खलु एष सबाणासनः पादपीठे स्वयं महाराजेन संयम्यमानशिखंडकस्तिष्ठति । (तापसीं दृष्ट्वा ।) अहो, सत्यवतीसूचितोऽयं मे पुत्रक आयुः । महान्खलु संवृत्तः । (इति सहर्षं परिक्रामति ।)

राजा—(उर्वशीं दृष्ट्वा ।) वत्स,

इयं ते जननी प्राप्ता त्वदालोकनतत्परा ।
स्नेहप्रस्नवनिर्भिन्नमुद्वहंती स्तनांशुकम् ॥ १२ ॥

तापसी—जात, एहि । प्रत्युद्गच्छ मातरम् । (इति कुमारेण सह उर्वशीमुपसर्पति ।)

उर्वशी—अंब, पादवंदनं करोमि ।

तापसी—वत्से, भर्तुर्बहुमता भव ।

कुमारः—अंब, अभिवादये ।

उर्वशी—(कुमारमुन्नमितमुखं परिष्वज्य ।) वत्स, पितरमाराधयिता भव । (राजानमुपेत्य ।) जयतु जयतु महाराजः ।

राजा—स्वागतं पुत्रवत्यै । इत आस्यताम् । (इति अर्धासनं ददाति ।)

(उर्वशी उपविशति । सर्वे यथोचितमुपविशंति ।)

उर्वशी—को णु खु एसो सबाणासणो पादपीठे सअं महाराएण संजमीअमाणसिहंडओ चिट्ठदि । अंमो, सच्चवदीसूइदो अअं मे पुत्तओ आऊ । महंतो खु संवुत्तो ।

तापसी—जाद एहि । पच्चुग्गच्छ मादरं ।

उर्वशी—अंब, पादवंदणं करेमि ।

तापसी—वच्छे, भत्तुणो बहुमदा होहि ।

उर्वशी—वच्छ, पिदरं आराधइत्तओ होहि । जेदु जेदु महाराओ ।

तापसी—वत्से, एष गृहीतविद्य आयुः सांप्रतं कवचहरः संवृत्तः । तदेतस्य ते भर्तुः समक्षं निर्यातितो हस्तनिक्षेपः । तद्विसर्जयितुमिच्छामि । उपरुध्यते ममाश्रमधर्मः ।

उर्वशी—चिरस्यार्यां दृष्ट्वा अधिकतरमवितृष्णास्मि । न शक्नोमि विस्रष्टुम् । अन्याय्यं पुनरुपरोद्धुम् । तद्गच्छतु आर्या पुनर्दर्शनाय ।

राजा—अंब, भगवते च्यवनाय मां प्रणिपातय ।

तापसी—एवं भवतु ।

कुमारः—आर्ये, सत्यं यदि निवर्तसे मामपि आश्रमं नेतुमर्हसि ।

राजा—अयि वत्स, उषितं त्वया पूर्वस्मिन्नाश्रमे । द्वितीयमध्यासितुं तव समयः ।

तापसी—जात, गुरोर्वचनमनुतिष्ठ ।

कुमारः—तेन हि,

यः सुप्तवान्मदंके शिखंडकंडूयनोपलब्धसुखः ।
तं मे जातकलापं प्रेषय मणिकंठकं शिखिनम् ॥ १३ ॥

तापसी—(विहस्य ।) एवं करोमि ।

तापसी—वच्छे, एसो गहिदविज्जो आऊ संपदं कवअहरो संवुत्तो । ता एदस्स दे भत्तुणो समक्खं णिज्जादिदो हत्थणिक्खेवो । ता विसज्जेदुं इच्छामि । उवरुज्झइ मह अस्समधंमो ।

उर्वशी—चिरस्स अज्जं देक्खिअ अहिअदरं अवितिण्हम्हि । ण सक्कणोमि विसज्जिदुं । अन्याय्यं उण उवरोहिदुं । ता गच्छदु अज्जा पुणोदंसणाअ ।

तापसी—एव्वं भोदु ।

तापसी—जाद, गुरुणो वअणं अणुचिट्ठ ।

तापसी—एव्वं करेमि ।

उर्वशी—भगवति, पादवंदनं करोमि ।

राजा—भगवति, प्रणमामि ।

तापसी—स्वस्ति भवतु युष्मभ्यम् । (इति निष्क्रांता ।)

राजा—(उर्वशीं प्रति ।) कल्याणि,

अद्याहं पुत्रिणामग्र्यः सत्पुत्रेणामुना तव ।
पौलोमीसंभवेनेव जयंतेन पुरंदरः ॥ १४ ॥

(उर्वशी स्मृत्वा रोदिति ।)

विदूषकः—(विलोक्य सावेगम् ।) भोः, किं नु खलु सांप्रतमत्रभवती एकपदे अश्रुमुखी संवृत्ता ।

राजा—(सावेगम् ।)

किं सुंदरि प्ररुदितासि ममोपनीते
वंशस्थितेरधिगमान्महति प्रमोदे ।
पीनस्तनोपरिनिपातिभिरानयंती
मुक्तावलीविरचनां पुनरुक्तिमस्रैः ॥ १५ ॥

(इति अस्या बाष्पं प्रमार्ष्टि ।)

उर्वशी—शृणोतु महाराजः । प्रथमं पुनः पुत्रदर्शनसमुत्थेनानंदेन विस्मृतास्मि । इदानीं महेंद्रसंकीर्तनेन स्मृतः समयः मम हृदयमायासयति ।

राजा—कथ्यतां समयः ।

उर्वशी--भअवदि, पादवंदणं करेमि ।

तापसी—सोत्थि भोदु तुम्हाणम् ।

विदूषकः—भो, किं णु खु संपदं अत्तहोदी एक्कवदे अस्सुमुही संवुत्ता ।

उर्वशी—सुणादु महाराओ । पढमं उण पुत्तदंसणसमुत्थेण आणंदेण विसुमरिद म्हि । दाणिं महिंदसंकित्तणेण सुमरिओ समओ मह हिअअं आआसेदि ।

उर्वशी—अहं पुरा महाराजगृहीतहृदया गुरुशापसंमूढा महेंद्रेण आज्ञापिता·······

राजा—किमिति ।

उर्वशी—····'यदा स मे प्रियसखो राजर्षिस्त्वयि समुत्पन्नस्य वंशकरस्य मुखं प्रेक्षिष्यते तदा त्वया भूयोऽपि मम समीपमागंतव्यम्' इति । ततो मया महाराजवियोगभीरुतया जातमात्र एव विद्यागमनिमित्तं भगवतश्च्यवनस्याश्रमे एष पुत्रक आर्यायाः सत्यवत्या हस्ते अप्रकाशं निक्षिप्तः । अद्य पितुराराधनसमर्थः संवृत्त इति कलयंत्या तया निर्यातित एष मे दीर्घायुरायुः । तदेतावान्मे महाराजेन सह संवासः ।

(सर्वे विषादं नाटयंति । राजा मोहमुपगच्छति ।)

विदूषकः—अब्रह्मण्यमब्रह्मण्यम् ।

कंचुकी—समाश्वसितु समाश्वसितु महाराजः ।

राजा—(समाश्वस्य सनिःश्वासम् ।) अहो, सुखप्रत्यर्थिता दैवस्य ।

आश्वासितस्य मम नाम सुतोपलब्ध्या
सद्यस्त्वया सह कृशोदरि विप्रयोगः ।
व्यावर्तितातपरुजः प्रथमाभ्रवृष्ट्या
वृक्षस्य वैद्युत इवाग्निरुपस्थितोऽयम् ॥ १६ ॥

उर्वशी—अहं पुरा महाराअगहिदहिअआ गुरुसावसंमूढा महिंदेण आणत्ता······

उर्वशी—···'जदा सो मे पिअसहो राएसी तुइ समुप्पण्णस्स वंसकरस्स मुहं पेक्खिस्सदि तदा तुए भूओ वि मम समीवं आअंतव्वं' त्ति । तदो मए महाराअविओअभीरुदाए जादमेत्तो एव्व विज्जागमणिमित्तं भअवदो चवणस्स अस्समे एसो पुत्तओ अज्जाए सच्चवदीए हत्थे अप्पआसं णिक्खित्तो । अज्ज पिदुणो आराहणसमत्थो संवुत्तो त्ति कलअंतीए ताए णिज्जादिदो एसो मे दीहाऊ आऊ । ता एत्तिओ मे महाराएण सह संवासो ।

विदूषकः—अब्बम्हण्णं अब्बम्हण्णम् ।

विदूषकः—अयं सोऽर्थः अनर्थानुबंधः संवृत्तः । सांप्रतं तर्कयामि अत्रभवता वल्कलं गृहीत्वा तपोवनं गंतव्यमिति ।

उर्वशी—मामपि मंदभागिनीं कृतविनयस्य पुत्रस्य लाभानंतरं स्वर्गारोहणेन अवसितकार्यां विप्रयोगमुखीं महाराजः समर्थयिष्यति ।

राजा—सुंदरि, मा मैवम् ।

न हि सुलभवियोगा कर्तुमात्मप्रियाणि
प्रभवति परवत्ता शासने तिष्ठ भर्तुः ।
अहमपि तव सूनावद्य विन्यस्य राज्यं
विचरितमृगयूथान्याश्रयिष्ये वनानि ॥ १७ ॥

कुमारः—नार्हति तातः पुंगवधारितायां धुरि दम्यं नियोजयितुम् ।

राजा—अयि वत्स, मा मैवम् ।

शमयति गजानन्यान्गंधद्विपः कलभोऽपि सन्
भवति सुतरां वेगोदग्रं भुजंगशिशोर्विषम् ।
भुवमधिपतिर्बालावस्थोऽप्यलं परिरक्षितुम्
न खलु वयसा जात्यैवायं स्वकार्यसहो भरः ॥ १८ ॥

आर्य लातव्य,....

कंचुकी—आज्ञापयतु देवः ।

राजा—....मद्वचनादमात्यपरिषदं ब्रूहि 'संभ्रियतामायुषो राज्याभिषेकः' इति ।

कंचुकी—यदाज्ञापयति देवः । (इति दुःखितो निष्क्रांतः ।)

(सर्वे दृष्टिविघातं रूपयंति ।)

विदूषकः—अअं सो अत्थो अणत्थाणुबंधो संवुत्तो । संपदं तक्केमि अत्तभवदा वक्कलं गेण्हिअ तवोवणं गंदव्वं त्ति ।

उर्वशी—मं वि मंदभाइणिं किदविणअस्स पुत्तस्स लाभाणंतरं सग्गारोहणेण अवसितकज्जं विप्पओअमुहीं महाराओ समत्थइस्सदि ।

राजा—(आकाशमवलोक्य ।) किं नु खलु निरभ्रे विद्युत्संपातः ।

उर्वशी—(विलोक्य ।) अहो, भगवान् नारदः ।

राजा—(निपुणमवलोक्य ।) अये, भगवान् नारदः । य एषः,

गोरोचनानिकषपिंगजटाकलापः
संलक्ष्यते शशिकलामलवीतसूत्रः ।
मुक्तागुणातिशयसंभृतमंडनश्रीः
हेमप्ररोह इव जंगमकल्पवृक्षः ॥ १९ ॥

अर्घ्यं तावदस्मै ।

उर्वशी—(यथोक्तमादाय ।) इयं भगवते अर्हणा ।

(ततः प्रविशति नारदः । सर्वे उत्तिष्ठंति ।)

नारदः—विजयतां विजयतां मध्यमलोकपालः ।

राजा—(उर्वशीहस्तादर्घ्यमादाय आवर्ज्य च ।) भगवन्, अभिवादये ।

उर्वशी—भगवन्, प्रणमामि ।

नारदः—अविरहितौ दंपती भूयास्ताम् ।

राजा—(आत्मगतम् ।) अपि नाम एवं स्यात् । (कुमारमालिंग्य, प्रकाशम् ।) वत्स, भगवंतमभिवादयस्व ।

कुमारः—भगवन्, और्वशेय आयुः प्रणमति ।

नारदः—आयुष्मानेधि ।

राजा—अयं विष्टरोऽनुगृह्यताम् ।

नारदः—तथा । (इति उपविष्टः ।)

(सर्वे नारदमनु उपविशंति ।)

उर्वशी—अंमो, भअवं णारदो ।

उर्वशी—इअं भअवदे अरिहणा ।

उर्वशी—भअवं, पणमामि ।

राजा—(सविनयम् ।) भगवन्, किमागमनप्रयोजनम् ।

नारदः—राजन्, श्रूयतां महेंद्रसंदेशः ।

राजा—अवहितोऽस्मि ।

नारदः—प्रभावदर्शी मघवा वनगमनाय कृतबुद्धिं भवंतमनुशास्ति........

राजा—किमाज्ञापयति ।

नारदः—....'त्रिकालदर्शिभिर्मुनिभिरादिष्टो महान्सुरासुरसंगरो भावी । भवांश्च सांयुगीनः सहायो नः । तेन न त्वया शस्त्रं संन्यस्तव्यम् । इयं चोर्वशी यावदायुस्तव सहधर्मचारिणी भवतु' इति ।

उर्वशी—(अपवार्य ।) अहो, शल्यमिव मे हृदयादपनीतम् ।

राजा—परवानस्मि देवेश्वरेण ।

नारदः—युक्तम् ।

त्वत्कार्यं वासवः कुर्यात्त्वं च तस्येष्टमाचरेः ।
सूर्यः समेधयत्यग्निमग्निः सूर्यंच तेजसा ॥ २० ॥

(आकाशमवलोक्य ।) रंभे, उपनीयतां स्वयं महेंद्रेण संभृतः कुमारस्यायुषो यौवराज्याभिषेकः ।

(प्रविष्टा यथोक्तहस्ता अप्सरसः ।)

अप्सरसः—भगवन्, एते अभिषेकसंभाराः ।

नारदः—उपवेश्यतामयमायुष्मान्भद्रपीठे ।

रंभा—इतो वत्स । (इति कुमारं भद्रपीठे उपवेशयति ।)

उर्वशी—अंमहे, सल्लं विअ मे हिअआदो अवणीदं ।

अप्सरसः—भअवं इमे अभिसेअसंभारा ।

रंभा—इदो वच्छ ।

नारदः—(कुमारस्य शिरसि कलशमावर्ज्य ।) रंभे, निर्वर्त्यतां शेषो विधिः ।

रंभा—(यथोक्तं निर्वर्त्य ।) वत्स, प्रणम भगवंतं पितरौ च ।

(कुमारो यथाक्रमं प्रणमति ।)

नारदः—स्वस्ति भवते ।

राजा—कुलधुरंधरो भव ।

उर्वशी—पितुराराधको भव ।

(नेपथ्ये वैतालिकद्वयम् ।)

वैतालिकौ—विजयतां युवराजः ।

प्रथमः—

अमरमुनिरिवात्रिर्ब्रह्मणोऽत्रेरिवेंदुः
बुध इव शिशिरांशोर्बोधनस्येव देवः ।
भव पितुरनुरूपस्त्वं गुणैर्लोककांतैः
अतिशयिनि समस्ता वंश एवाशिषस्ते ॥ २१ ॥

द्वितीयः—

तव पितरि पुरस्तादुन्नतानां स्थितेऽस्मिन्
स्थितिमति च विभक्ता त्वय्यनाकंपधैर्ये ।
अधिकतरमिदानीं राजते राजलक्ष्मीः
हिमवति जलधौ च व्यस्ततोयेव गंगा ॥ २२ ॥

अप्सरसः—(उर्वशीमुपेत्य ।) दिष्ट्या प्रियसखी पुत्रस्य युवराजश्रिया भर्तुरविरहेण च वर्धते ।

रंभा—वच्छ, पणम भअवंतं पिदरो अ ।

उर्वशी—पिदुणो आराहओ होहि ।

अप्सरसः—दिट्ठिआ पिअसही पुत्तस्स जुवराअसिरीए भत्तुणो अविरहेण अ वड्ढदि ।

उर्वशी—ननु साधारण एषोऽभ्युदयः । (कुमारं हस्ते गृहीत्वा ।) एहि वत्स, ज्येष्ठमातरमभिवंदस्व ।

(कुमारः प्रतिष्ठते ।)

राजा—तिष्ठ । सममेव तत्रभवत्याः समीपं यास्यामस्तावत् ।

नारदः—

आयुषो यौवराज्यश्रीः स्मारयत्यात्मजस्य ते ।
अभिषिक्तं महासेनं सैनापत्ये मरुत्वता ॥ २३ ॥

राजा—अनुगृहीतोस्मि मघवता ।

नारदः—भो राजन्, किं ते भूयः प्रियं उपकरोतु पाकशासनः ।

राजा—यदि मे मघवा प्रसन्नः किमतः परमिच्छामि । तथापि इदमस्तु ।

(भरतवाक्यम् ।)

परस्परविरोधिन्योरेकसंश्रयदुर्लभम् ।
संगतं श्रीसरस्वत्योर्भूतयेऽस्तु सदा सताम् ॥ २४ ॥

अपि च ।

सर्वस्तरतु दुर्गाणि सर्वो भद्राणि पश्यतु ।
सर्वः कामानवाप्नोतु सर्वः सर्वत्र नंदतु ॥ २५ ॥

(इति निष्क्रांताः सर्वे ।)

इति पंचमोंकः ।

समाप्तमिदं श्रीकालिदासकृतं विक्रमोर्वशीयं नाम नाटकम् ।

उर्वशी—णं साधारणो एसो अब्भुदओ । एहि वच्छ, जेट्ठमादरं अभिवंदेहि ।

THE VIKRAMORVAŚÍYA

OF

KÁLIDÁSA.

(*Benediction.*)

May that S'iva, easy to be obtained by firm devotion and meditation, bring about your final bliss : He—whom they call, in the Vedántas, the Supreme Spirit pervading heaven and earth; in whose case, the epithet I'śvara (Ruler-of-all), not applicable to any one else, is significant in every syllable; and who is sought within by those who desire salvation, after they have restrained their *práṇa* and other (four) *winds* !

(*After the benediction.*)

Manager.—No need of prolixity. (*Looking towards the dressing-room.*) Friend, (come) here please.

(*An actor having entered.*)

Actor.—Sir, here am I.

Manager.—Friend, the plays of former poets have indeed been seen acted on the stage on several occasions, by this assembly. I, therefore, shall today represent on the stage a new drama by name Vikramorvaśíya. So, let the company of actors be told to be careful in their respective parts.

Actor.—As your honour commands. (*Goes out.*)

Manager.—Now, in the meanwhile, I shall request these honourable men. (*Bowing down.*) Sirs !

(Please) listen, with attentive minds, to this composition of Kálidása, either out of kindness to (us) your humble servants, or out of respect for the good hero of the play.

(*Behind the curtain.*)

May he—may he protect us, who is a friend of the gods and who has access to the sky!

Manager.—(*Listening.*) Oh! how is it that a voice, like that of Kurarí-birds in distress, is heard in the sky, after my request?

Can this be the warbling of bees intoxicated with honey, or the deep sound of cuckoos; or have any women commenced to sing melodiously in the sky frequented on all sides by collections of gods?

(*Thinking.*) Well, I see it.

The celestial woman, born from the thigh of the Sage, the friend of Nara, as she was returning after having attended upon the Lord of Kailása, has been taken prisoner in the midway by the enemies of the gods: that is why this group of nymphs is crying piteously. (*Goes out.*)

THE END OF THE INTRODUCTORY DIALOGUE.

(*Then enter some nymphs.*)

Nymphs.—May he—may he protect us, who is afriend of the gods and who has access to the sky!

(*Then enters the king in a chariot, and the charioteer.*)

King.—Away, away with your crying. Come to me, Purúravas, who have returned after having attended upon the Sun, and tell me from whom your ladyships are to be saved.

Rambha'.—From the outrage of the demons.

King.—But what offence of your ladyships has been committed by the outrage of the demons?

Menaka'.—Let your majesty hear.

King.—Tell it (please).

Menaka'.—That our dear friend Urvaśí, who is the delicate weapon of the great Indra, whenever he is afraid

of great austerities, who puts to shame Lakshmí proud of her beauty, (and) who is the ornament of heaven, has been, while returning from the palace of Kubera, taken prisoner together with Chitralekhá by the demon Keśin residing in Hiraṇyapura, whom we saw all of a sudden.

King.—Is it known in what direction the rogue has gone?

Sahajanya'.—In the north-east.

King.—Then give up your sorrow. I shall try to bring back your dear friend.

Rambha'.—This is indeed worthy of you who are only one degree removed from the moon.

King.—But where will your ladyships wait for me?

Nymphs.—On the top of this Hemakúṭa-mountain.

King.—Charioteer! drive the horses in the north-eastern direction, so that we may go fast.

Charioteer.—As the long-lived one commands. (*Does as directed.*)

King.—(*Indicating the speed of the chariot.*) Charioteer! well done, well done. With this speed of the chariot I shall overtake even Garuḍa though he may have started before me; how much more easily then that offender of Indra? For,

In front of the chariot the clouds being reduced to powder follow the path of dust; the revolution of wheels produces, as if were, another series of spokes in the intervals of (original) spokes; the long chowries on the heads of horses stand motionless, as if they were drawn in a picture; and the banner-cloth lies evenly between the point of its staff and its own end, on account of the wind produced by the speed. (*The king and the charioteer go out in the chariot.*)

Rambha'.—Friends! the royal sage is gone. Therefore we shall also go to the place as appointed.

Menaka'.—Friend! we shall do so.

Other Nymphs.—Yes.

(Then all represent ascent on the mountain and stand.)

Rambha'.—Will that royal sage, indeed, succeed in taking out the dart (of anguish) from our hearts?

Menaka'.—Friend! do not entertain any doubt.

Rambha'.—Surely, the demons are difficult to conquer.

Menaka'.—Even the great Indra himself, when a war is at hand, calling him up from the middle world with great respect, appoints him at the head of his army to win victory for the gods.

Rambha'.—May he be altogether victorious in this case also. *(Standing still for a moment.)* Oh friends! take courage, take courage. Here appears the chariot, by name Somadatta, of that royal sage, with its banner, that bears the ensign of the deer on it, flashing up. Indeed he will not return without having accomplished his object.

(All look up.)

(Then enters the king in his chariot and the charioteer; also Urvaśi leaning on the right hand of Chitralekhá and with eyes closed in terror.)

Chitralekha'.—Let my dear friend cheer up: let my dear friend cheer up.

King.—O lovely lady! cheer up, cheer up.

O timid one! the fear arising from the enemies of the gods has *ended*, for the power of Indra protects the three worlds. Therefore open these your long eyes, just as a lotus-creeper opens its lotuses at the *end* of the night.

Chitralekha'.—Alas! how is it that she, who is known to be alive only by her hard breathing, does not yet regain her consciousness!

King.—My good lady! her ladyship was greatly alarmed. For,

The heavy beating of her heart is indicated by the garland of **Mandára-flowers**, which is repeatedly moving up and down between her large breasts.

Chitralekha'.—Dear Urvaśi! compose yourself. You seem to me to be no Apsaras (heavenly nymph) at all.

King.—The tremor caused by fear does not yet leave her heart which is as tender as a flower; it is indicated, though with difficulty, by the end of her cloth as it rises and falls between her breasts.

(*Urvaśi comes to herself.*)

King.—(*Joyfully.*) O Chitralekhá, I congratulate you. Your dear friend is regaining her consciousness. See,

This beautiful lady, in her mind being almost free from her swoon, appears like the night being free from darkness at the rising of the moon, or like the flame of nocturnal fire when smoke has almost disappeared from it, or like the Ganges regaining her clearness after becoming turbid by the fall of her banks.

Chitralekha'.—Friend Urvaśi! leave all fear. For, the wretched demons, the enemies of the gods, have been defeated.

Urvas'i'.—(*Opening her eyes.*) Was it by the great Indra who can see by his supernatural power?

Chitralekha'.—Not by the great Indra, but by this royal sage whose prowess is equal to that of the great Indra.

Urvas'i'.—(*Seeing the king; to herself.*) Indeed, the demons have done a great service to me.

King.—(*Beholding Urvaśi restored to her natural state; to himself.*) Indeed, it was quite proper that all the celestial nymphs, while trying to allure the sage Náráyaṇa, were put to shame at seeing this lady sprung from his thigh; or rather, I feel sure that she cannot at all have been the creation of an ascetic. Therefore,

Say, was it the moon, the giver of brightness, who became the creator in the act of her creation; or was it Cupid himself whose sole sentiment consists in love; or was it the month, the treasure of flowers? For, how indeed could an aged ascetic, dulled by the study of the Vedas, and having desires turned away from the pleasures of sense (how could he) have been able to create such a charming form as this!

Urvas'i'.—Friend Chitralekhá! where indeed can our friends be?

Chitralekha'.—Friend! the lord, who has given us protection, knows.

King.—(*Looking at Urvaśí.*) The friends are in great distress. Let your ladyship consider:

Even *he*, in the range of whose eyes you may have but once quite accidentally fallen and thus made them fruitful, even *he*, fair lady, will pine away without you; how much more then, your friends whose friendship (for you) is deep-rooted!

Urvas'i'.—(*Aside to her friend.*) His words are indeed noble. Or rather, what wonder is there that nectar should flow out of the moon! (*Aloud.*) Hence is it that my heart is so impatient to see them.

King.—(*Pointing with his hand.*)

There, fair lady, are your friends standing on the Hemakúṭa-mountain, and looking at your face with anxious eyes, as people (eagerly gaze) at the moon freed from the eclipse.

Chitralekha'.—Friend! *see.*

Urvas'i'.—(*Looking at the king longingly.*) Yes, here is the sharer of my sorrow being *seen* (by me) with both (of my) eyes.

Chitralekha'.—(*Smiling; meaningly.*) Oh, who?

Urvas'i'.—I mean *sakhíjanah* (our friends.)

Rambha'.—(*Looking joyously.*) Here comes the royal sage bringing with him Urvaśi together with Chitralekhá, like the moon in company with the two Viśákhás.

Menaka'.—(*observing carefully.*) Both the things have come to pass as blessings to us: that, here our dear friend *is* brought back, and that here his majesty comes *unhurt.*

Sahajanya'.—Friend! you say rightly: for, the demons are difficult to conquer.

King.—Charioteer! here is the top of that mountain: let the chariot descend.

Charioteer.—As the long-lived one commands. (*Then he does so.*)

King.—(*Showing the sudden shaking of the chariot; to himself.*) Ah, my descent on uneven space has borne me a fruit.

Because, owing to the sudden shaking of the chariot, my shoulder was touched by that of hers, whose hips are (round) like wheels, so as to cause the hair to stand erect; and thus it (her shoulder) has, as it were, made Love to put forth sprouts.

Urvas'i'.—(*Being ashamed.*) Friend! (please) move a little further.

Chitralekha'.—(*Smilingly.*) I cannot.

Rambha'.—Friend! come, we shall go to receive the royal sage, our benefactor.

Other Nymphs.—We shall do so.

(*All approach him.*)

King.—Charioteer! just stop the chariot;

So that, this lady having beautiful eyebrows, who is herself anxious, may meet again her anxious friends, just as the Beauty of the Spring meets the creepers.

(*The charioteer does so.*)

Nymphs.—We congratulate your majesty upon your victory.

King.—And (I congratulate) your ladyships upon your union with your friend.

Urvas'i'.—(*Getting down the chariot, supported by the hand offered by Chitralekhá.*) Friends! come, embrace me closely. Indeed, I had no hope that I should (ever) see my friends again.

(*Her friends embrace her in quick succession.*)

Rambha'.—(*In a tone of prayer.*) May your majesty, by all means, be the protector of the earth for hundreds of Kalpas!

(*A confused noise behind the curtain.*)

Charioteer.—Oh long-lived one! in the easterly direction a noise is caused by the great speed of a chariot.

And here does some one, having an armlet made of brilliant gold, descend upon the top of the mountain from the sky, like a cloud accompanied by lightning.

Nymphs.—(*Seeing.*) Oh! it is Chitraratha!

(*Then enters Chitraratha.*)

Chitraratha.—(*Advancing to the king; with great respect.*) Your honour is to be congratulated upon the greatness of your prowess which is able to confer an obligation upon the great Indra.

King.—Oh! it is the king of the Gandharvas! (*Alighting from the chariot.*) Welcome to my dear friend.

(*They grasp each other's hand.*)

King.—Friend! what is the reason of (your) coming?

Chitraratha.—My good sir! as soon as Indra heard from Nárada that Urvaśi was carried off by the demon Keśin, he ordered the army of the Gandharvas to (rescue

and) bring her back. Then having, on our way, heard from the bards the praise of your victory, we have come to you here. Therefore it behoves your honour to accompany us to see Indra, and to present her to him. Your honour has indeed done a very welcome service to the great Indra.

Formerly she was given to Indra by Nárályaṇa, and now by you his friend, having rescued her from the hand of the demon.

King.—No, friend, don't say so.

Is it not indeed (through) the prowess of Indra himself that his friends conquer his enemies? Even the echo of a lion arising from the caves of mountains, frightens away elephants.

Chitraratha.—This is quite proper; for, modesty is the ornament of valour.

King.—Friend! this is not the time for me to (go to) see Indra. You yourself take her ladyship to the lord.

Chitraratha.—As your honour wishes. This way, this way ladies.

(The nymphs set out.)

Urvas'i'.—(*Aside to her friend.*) Friend Chitralekhá! I am not able to ask leave of the royal sage though he is our benefactor. Therefore you be my spokesman.

Chitralekha'.—(*Going near the king.*) Lord! Urvaśí begs to say......

King.—What does she command?

Chitralekha'.—......'I, being permitted by your majesty, desire to take your majesty's fame, as a dear friend, to the world of the great Indra.'

King.—(*With sorrow.*) May you go to meet again!

(All the nymphs, together with the Gandharvas, gesticulate going up into the sky.)

Urvas'i'.—(*Gesticulating a hindrance in her going up.*) Oh, my necklace is entangled into the branch of a creeper. (*Turning and looking at the king.*) Friend Chitralekhá! please, disentangle this.

Chitralekha'.—(*Looking at the king and smiling.*) Ah! it is indeed firmly entangled. It appears to me rather difficult to be disentangled.

Urvas'i'.—Away with joking. Pray, extricate it.

Chitralekha'.—Well then, I will just try.

Urvas'i'.—(*Smiling.*) My dear friend! please remember these words of yours.

(*Chitralekhá gesticulates extricating.*)

King.—(*To himself.*) Oh creeper! thou, causing a momentary obstacle in her going, hast done me a service, since this lady was once again seen by me to-day with her face half turned and her eyes turned towards the corners.

(*Chitralekhá extricates. Urvasí after looking at the king beholds, with a sigh, her companions flying up.*)

Charioteer.—Oh long-lived one!

Here your arrow, presided over by Váyu, after having thrown down into the ocean the demons, who had given an offence to the lord of gods, has again entered the quiver, just as a large serpent enters its hole.

King.—Then bring near the chariot, so that I may ascend.

(*The charioteer does so. The king ascends the chariot by gesticulation.*)

Urvas'i'.—(*Looking at the king, with a sigh, to herself.*)

Shall I—shall I ever see this benefactor again! (*She goes away with the Gandharvas and her companions.*)

King.—(*Turning up his face towards Urvasí's way*) Oh, how strange it is that the god of love (always) directs the mind towards an object that is difficult to get.

This heavenly woman, flying up into the middle pace of her father, forcibly draws away my mind from my body, as a female swan draws out the fibre from a lotus-stalk, the ends of which have been cut off.

(Then they both go out.)

THE END OF ACT I.

ACT II.

(*Then enters the Buffoon.*)

Buffoon.—Ha, ha! I shall not be able to hold my tongue in the crowd of the people on account of the secret of the king bursting out from me, as a Bráhmaṇa who is solely engrossed in the invitation received. Therefore, until his honour, my friend, rises from his official seat, I shall remain in the neighbourhood of this Vimánotsanga-palace where the gathering of the people is very thin. (*Walks about and stands.*)

(*Then enters a Female servant.*)

Female Servant.—I am directed by her majesty, the daughter of the king of Káśí, thus—'Oh (my faithful) Nipuṇiká! ever since his majesty returned after having attended upon the holy Sun, he appears to be somewhat absent-minded. Therefore just ascertain from his dear friend, the venerable Máṇavaka, the cause of his sadness.' Then, in what way indeed is that wretch of a Bráhmaṇa to be deceived by me? Or why, a sacret will not long remain in him, as a dew-drop on a thin blade of grass. I shall (therefore) just seek him. (*Walking about and seeing him.*) Oh, here stands the venerable Máṇavaka, remaining silent for some reason or other like a monkey drawn in a picture. I shall just go up to him. (*Going near.*) Honoured Sir, I salute (you).

Buffoon.—Hail to your ladyship. (*To himself.*) The moment that I see this wretched maid-servant the secret of the king tries to go out by breaking open my heart. (*Aloud.*) Oh Nipuṇiká! where are you going, setting aside the business of singing?

Nipuṇika'.—To see the honoured one himself by the command of the queen.

Buffoon.—What does her highness command?

Nipuṇika'.—Sir, the queen says— 'Your honour always sympathises with me, and will not neglect me who am distressed by unusual sufferings.'

Buffoon.—(*With a suspicion.*) Oh Nipuṇiká! May it be that my friend has done anything to offend her ladyship?

Nipuṇika'.—Honoured sir! the queen was actually addressed by his majesty by the name of the woman for whom his majesty has been pining.

Buffoon.—(*To himself.*) What! has his honour himself revealed the secret? Why then shall I now suffer pain by restraining my tongue? (*Aloud.*) What,—was her ladyship addressed by the name of Urvaśí?

Nipuṇika'.—Yes. Sir, who is that Urvaśí?

Buffoon.—She is a nymph by name Urvaśi. His honour maddened by seeing her, greatly pains not only her ladyship but pains me too by being averse to recreation.

Nipuṇika'.—(*To herself.*) I have made a breach in the stronghold of the lord's secret. (*Aloud.*) Honoured sir, what shall I now say to the queen?

Buffoon.—Oh Nipuṇiká! In my name respectfully tell her ladyship this—'I shall first try to turn my friend back from (running after) the mirage, and then shall (come to) see your ladyship's face.'

Nipuṇika'.—As your honour commands. (*Goes out.*)

(*Behind the curtain, the bards.*)

May the king be ever victorious!

Thy power and that of the sun appear to us to do similar functions: thine removing the criminal tendencies of the subjects beyond the confines of thy kingdom, and that of the sun dispelling the mass of darkness beyond the limits of the world. This lord of splendours stands stationary for a moment in the middle of the sky, and thou too, Oh king! takest thy rest in the sixth portion of the day.

Buffoon.—(*Listening.*) Here comes, in this very direction, my dear friend risen from his official seat. I shall, therefore, be by his side. (*Goes out.*)

THE END OF THE INTRODUCTORY SCENE.

(*Then enters the sorrowful king and the Buffoon.*)

King.—(*Hearing a sigh of grief.*)

That heavenly Beauty, ever since I saw her, has entered my heart, in which an opening was made by the unfailing arrow of Cupid.

Buffoon.—(*To himself.*) Rightly then, the poor daughter of the king of Káśí is distressed!

King.—(*Looking fixedly at him.*) Is the secret entrusted to you kept safe?

Buffoon.—(*Sorrowfully, to himself.*) Alas, alas! I have been deceived by that wretched maid; otherwise my friend would not have asked me so.

King.—(*With a suspicion.*) Why does your honour remain silent?

Buffoon.—I have so (fast) restrained my tongue that I cannot reply even to your honour at once.

King.—It is well; but where shall I now try to divert myself?

Buffoon.—Sir, let us go to the kitchen.

King.—What is there?

Buffoon.—There it is quite possible for us to drive away our uneasiness by looking at the preparation of the five kinds of food, the requisite materials for which are brought together.

King.—(*With a smile.*) You will be pleased there on account of the presence of your favourite things. But how shall I, who desire the unattainable, be able to divert myself?

Buffoon.—Is it not that your honour has fallen in the range of the lady Urvaśí's sight?

King.—What of that?

Buffoon.—Then I believe that she is not at all difficult for you to obtain.

King.—Friend! know that this is only your partiality (for me).

Buffoon.—Your honour has increased my curiosity by saying so. Is the lady Urvaśí so matchless in beauty as I am in deformity?

King.—Friend Máṇavaka! know her to be impossible to describe limb by limb. Hear of her as a whole.

Buffoon.—I am attentive.

King.—Oh friend! her body is the ornament of ornaments, an excellent decoration of all decorations, and even the standard (of comparison) of all the standards (of comparison.)

Buffoon.—Hence it is, I see, that your honour, longing for heavenly *rasa* (love), has taken the vow of a Chátaka (who longs for the *water* of the cloud.) But where is your honour going now?

King.—Friend! for one who is uneasy there is no better refuge than solitude. Therefore, let your honour lead the way to the pleasure-garden.

Buffoon.—(*To himself.*) What help is there! (*Aloud.*) This way, this way, your honour.

(*Then they both walk about.*)

Buffoon.—Here is the neighbourhood of the pleasure-garden. Your honour has been received as a guest by this *south-wind*, as if directed by the pleasure-garden.

King.—(*Observing.*) This epithet is quite proper for this wind. Because,

Filling with honey-drops the Mádhaví-creeper and making the Káundí-creeper dance, and thus having united in himself *sneha* (honey) and *dákshiṇya* (southerliness),

he appears to me like a lover (who combines in himself *sneha*, love, to one and *dakshiṇya*, mere politeness, to another woman).

Buffoon.—May your attachment too be of the very same nature. (*Walking about.*) Here is the entrance to the pleasure-garden. Let your honour enter.

King.—You enter first.

(*Both gesticulate entering.*)

King.—(*Seeing before him.*) Oh friend! I was not right in thinking that my entering the pleasure-garden would really be a remedy for my affliction.

The fact that I was desirous of quickly entering the garden for the allaying of heat, was indeed like the swimming against the current on the part of a person borne down by the rapidity of the stream.

Buffoon.—How so?

King.—Already the five-arrowed-god torments my mind, which is difficult to be withdrawn from its desire for an unattainable object; how much more then (will it be tormented now) when the mango-trees in the garden, from which the slightly grey leaves have been plucked off by the Malaya-breezes, show forth new sprouts?

Buffoon.—Enough of your lamentations. Ere long, the god-of-love himself will become your friend by accomplishing your desired object.

King.—I accept the words of a Bráhmaṇa.

(*Then they walk about.*)

Buffoon.—Let your honour mark the beauty of the pleasure-garden indicative of the advent of the Spring.

King.—Why, I see it in every tree; for here,

The Kurabaka-flower in its forepart is as red as the nails of a woman, and is dark-blue on the two sides. The bud of the red Aśoka, charming on account of its advanced redness, stands ready to burst open. On the mango-tree there is a

new blossom which towards the end is yellowish on account of the particles of pollen being as yet only imperfectly formed in it. Thus, my friend! the Beauty of the Spring stands between infancy and youth.

Buffoon.—Sir, here is waiting for your majesty the bower of Atimukta-creepers, being furnished with a slab of jewelled stone, and having as it were himself prepared the materials of reception by means of flowers fallen down on account of the bees coming in contact with them. So, please confer a favour upon it.

King.—As you please.

(*Walking about, they sit down.*)

Buffoon.—Now let your honour drive away the uneasiness with regard to Urvaśí, by sitting here at ease and having eyes pleased by looking at the lovely creepers.

King.—(*Hearing a sigh.*)

Friend! my eyes grown fastidious by having seen her beauty, find no pleasure in the garden-creepers though they have put forth blossom and have branches bending down (in consequence).

Therefore think out some remedy so that I may have my desire fulfilled.

Buffoon.—(*Laughing.*) Sir, the physician as the helper of the great Indra longing for Ahalyá, and I of you longing for Urvaśí, are both mad (out of place) in such affairs.

King.—No, do not say so. For, great affection can find out what is to be done. So, please think out a remedy.

Buffoon.—Here I am thinking. But please do not disturb my meditation by your lamentation. (*Then he gesticulates meditation.*)

King.—(*Showing that he felt a good omen, says to himself.*)

Though on the one hand that lady with a face bright like the full moon is not easy to obtain, still on the other

hand there is this (favourable) working of Cupid for some reason or other. My mind at once feels glad as if the accomplishment of the desired object were at hand! (*Remains expectant.*)

(*Then enter Urvaśí and Chitralekhá passing through the sky.*)

Chitralekha'.—Friend! where are you now going without mentioning the reason?

Urvas'i'.—(*Showing love-sorrow, bashfully.*) Friend! having on that day joked with me whose flying into the sky was obstructed for a moment by the branch of a creeper on the peak of the Hemakúṭa-mountain, why do you now ask me (such a question as) 'where are you going'?

Chitralekha'.—Are you then really set out to visit the royal sage Purúravas?

Urvas'i'.—Quite so. Such is indeed my purpose in which I have disregarded all shame.

Chitralekha'.—But who has been sent there, by my friend, before her?

Urvas'i'.—Why, my heart.

Chitralekha'.—Yet even now, just consider well with yourself (again).

Urvas'i'.—Friend! the god of love himself directs me: what is there to be considered?

Chitralekha'.—Then I have nothing more to say.

Urvas'i'.—Well then, lead that way, going by which we should meet with no obstacle.

Chitralekha'.—Friend! be fearless. Are we not indeed made proof against the attacks of the enemies of the gods, by his holiness the preceptor of the gods, who has taught us the spell of tying the hair, by name Aparájitá (the Invincible)?

Urvas'i'.—(*Bashfully.*) Oh! my heart had forgotten it.

(*Both gesticulate flying.*)

Chitralekha'.—Friend! look here, look here. We have approached the palace of the royal sage, which forms the crest-ornament of the town of Pratishṭhána which is as it were looking at itself (reflected) into the waters of the sacred Ganges made more holy by her confluence with the Jamna.

Urvas'i'.—(*Observing with longing looks.*) Rather say that it is heaven itself transferred to another place. (*Thinking.*) Friend! where indeed may he be, who always sympathises with the distressed!

Chitralekha'.—Friend! having descended into this pleasure-garden, which looks like a part of the Nandana-park, we shall ascertain it.

(*They both descend.*)

Chitralekha'.—(*Seeing the king; with delight.*) Friend! here indeed is he, like the moon just risen, waiting for you, like the moonlight.

Urvas'i'.—(*Observing.*) Friend! now his majesty appears more lovely than when I first saw him.

Chitralekha'.—Quite right! Come then let us approach him.

Urvas'i'.—I will not approach him yet. I will first conceal myself by the power of Tiraskariṇî (the magic veil) and thus standing by his side, will listen to what he is speaking in private with his friend who is near him.

Chitralekha'.—As you like.

(*They both do so.*)

Buffoon.—Sir, I have found out a remedy by which you may be united with your beloved who is difficult to obtain.

(*The king still remains silent.*)

Urvas'i'.—(*Enviously.*) Who indeed may that happy woman be, who knows herself to be blessed in being sought by such a person as this!

Chitralekha'.—But why do you act like human beings?

Urvas'i'.—Friend ! I am afraid to ascertain it all at once by means of my supernatural power.

Buffoon.—Sir, why, I say I have found out a remedy.

King.—Well then, speak it out.

Buffoon.—Let your honour enjoy sleep which would bring about union in the dream ; or draw an image of the lady Urvas'í on a drawing-board, and remain looking at it.

Urvas'i'.—(*With delight, to herself.*) Oh my timid heart! take courage, take courage.

King.—Both are impracticable. See,

My heart is always pierced internally with the arrows of Cupid, how shall I then enjoy sleep which might bring about union in the dream ? Nor will the tears, Oh friend ! fail to rise in my eyes before I have fully drawn the picture of my beloved having beautiful face.

Chitralekha'.—Did you hear this speech ?

Urvas'i'.—Friend ! I heard it, but it is not enough for my heart.

Buffoon.—Thus far only extends the power of my intellect.

King.—(*Heaving a sigh.*)

Either she does not know the very painful agony of my mind, or does not care for me even after knowing my love by means of her supernatural power. May, therefore, the five-arrowed-god think himself triumphant by making my desire of union with that person vain on account of its not having reaped its fruit.

Chitralekha'.—Friend ! did you hear ?

Urvas'i'.—Alas, alas that he should think of me thus ! (*Looking at her friend.*) Friend ! I am unable to answer him by standing before him. So, I wish to send him a reply (written) on a birch-leaf produced by my supernatural power.

Chitralekha'.—Friend ! I approve of it.

(*Urvaśi gesticulates writing hurriedly and throws the letter between the king and the buffoon.*)

Buffoon.—(*Seeing it, in fear.*) Alas, oh heavens ! Sir, what can this be ? Is it a serpent's cast-off skin fallen to eat me up ?

King.—(*Observing minutely and then smiling.*) Friend ! this is not a slough of a serpent. This is some writing written on a birch-leaf.

Buffoon.—Perhaps it may have been sent by Urvas'i', remaining invisible, after having heard your lamentation.

King.—There is nothing to which one's desires cannot go. (*Taking and reading it to himself ; joyfully.*) Friend ! your guess was right.

Buffoon.—Ah, Sir ! do the words of a Brâhmaṇa ever become falsified ? Then Sir, oblige me now : I wish to hear what is written there.

Urvas'i'.—Well done. Sir, you are a clever person.

King.—Friend ! here.

Buffoon.—I am attentive.

King.—(*Reads out.*)

'Oh lord ! if I, misunderstood by you, am really such as I have been considered to be, towards you who love me,—why then should even the (cool) breezes from the Nandana-garden be felt very hot on my body lying down on a bed of tender Párijáta flowers ? '

Urvas'i'.—What, indeed, will he say now ?

Chitralekha'.—Why, it is already *said* by his limbs which are (unnerved) like a faded lotus-stalk.

Buffoon.—I am glad that your honour, afflicted with a longing, has obtained consolation just as I, when hungry, get auspicious present of sweatmeat.

King.—Why do you say *consolation* (only) ?

This declaration of my beloved, committed to writing,

and indicating equal love, as well as having a meaning charmingly expressed, is as it were Oh friend! *the mouth* of her who has fascinating eyes, that has come in contact with the mouth of me whose eyelashes are upturned.

Urvas'i'.—Now our love is of equal shares.

King.—Friend! the letters will be spoiled by the sweat of my fingers: preserve, therefore, the autograph of my beloved.

Buffoon.—(*Taking.*) What,—will now the lady Urvaśî, having made your desires to blossom, fail to bring forth the fruit?

Urvas'i'.—Friend! while I compose my heart which is too timid to approach, you present yourself before him and say what is worthy of me.

Chitralekha'.—Very well. (*Removing her magic veil and going near the king.*) Victory, victory to your highness!

King.—(*Seeing, joyfully.*) Welcome to your ladyship. (*After having looked at her side.*) Oh good lady!

Now you, who are without your friend, do not please me so much as when I formerly saw you together, like the Jamna without the Ganges, seen before at their confluence.

Chitralekha'.—Why, first is seen a line of clouds and *then* the lightning.

Buffoon.—(*Aside to the king.*) She is not Urvaśí then—but she is only an esteemed friend of her ladyship!

King.—Please take this seat.

Chitralekha'.—Urvaśí, having saluted your majesty by (bending) her head, begs to say......

King.—What does she command.

Chitralekha'.—....'In that crisis of danger caused by the enemies of the gods, your majesty alone was my saviour. I, therefore, who am now greatly tormented by love arisen from your sight by me, beg to be again pitied by your majesty.'

King.—Ah, my good lady!

You speak of that lovely lady as being excessively uneasy (for me), but you do not see that Purúravas (also) is greatly afflicted on her account. The longing of love is equal in both of us: heated iron is fit to be united with heated iron!

Chitralekha'.—(*Returning to Urvaśí.*) Friend! come on. Seeing Madana even more cruel towards him than towards you, I have become the messenger from your lover.

Urvas'i'.—(*Removing her magic veil.*) Alas, how lightly and suddenly hast thou deserted me!

Chitralekha'.—(*Smiling.*) Friend! just after a moment I shall see who deserts whom. But in the first place make the customary salutation.

Urvas'i'.—(*Hurriedly approaches the king and saluting says with bashfulness.*) Victory, victory to your majesty!

King.—(*Joyfully.*) Oh lovely lady!

I have indeed become victorious, of whom this word *victory*, not applied to any other person than Indra, is uttered by you. (*He seizes her hand and makes her sit down.*)

Buffoon.—Oh lady! why do you not salute me, a Bráhmana and a dear friend of the king?

(*Urvaśí smiles and bows to him.*)

Buffoon.—May all be well with your ladyship!

(*Behind the curtain, a messenger of the gods.*)

Oh Chitralekhá! hasten, hasten away Urvaśí.

The lord of the gods, along with the guardians of the quarters, is desirous of seeing today that dramatic performance which is attended with graceful acting and which, embodying the eight sentiments, has been taught to (nymphs like) you by the sage Bharata.

(*They all listen; Urvaśí shows distress.*)

Chitralekha'.—My dear friend has heard the words

of the messenger. Therefore let his majesty be asked for leave to go.

Urvas'i'.—(*Sighing.*) I cannot speak.

Chitralekha'.—Sir! Urvaśí begs to say—'I am a person dependent upon others; therefore, being permitted by your majesty, I wish to make myself blameless towards the gods.'

King.—(*Collecting his words with great difficulty.*) I do not wish to come in the way of the order of your lord. But this person should be remembered.

(*Urvaśí, showing sorrow of separation and looking at the king, goes out with her friend.*)

King.—(*With a sigh.*) Friend! now my eyes are, as it were, quite useless.

Buffoon.—(*Wishing to show the birch-leaf.*) Why, here is the . . . (*This being half-said, with sorrow to himself.*) Alas, alas! that birch-leaf, though dropped down from my hand, was not, through inattention, noticed by me, being struck with wonder at the sight of Urvaśí.

King.—My good friend! what is it that you seem desirous of speaking?

Buffoon.—I mean to say this—'Let not your honour (allow the limbs to droop, through) despair. Urvaśí has in fact firmly fixed her heart on you: she will not relax the bonds of love which she feels for you.'

King.—My mind also cherishes the same hope. For by her, at the time of departure,

Not being mistress of her body, the heart over which she had control, was as it were placed in me by means of sighs indicated by the tremor of her breasts.

Buffoon.—(*To himself.*) My heart trembles, for his majesty may at this time ask for the birch-leaf.

King.—Friend! by what shall I now divert my sight? (*Recollecting.*) Oh! bring me the birch-leaf.

Buffoon.—(*Looking all round, shows sorrow.*) Alas! it is not (to be) seen. Surely, sir, it was a heavenly birch-leaf and it must have gone after Urvaśí.

King.—(*Angrily.*) Oh! the fool is careless everywhere. Well, you should look for it.

Buffoon.—(*Getting up.*) Surely it must be here, or here, or at least here. (*Thus he gesticulates searching.*)

(*Then enters the queen, the daughter of the king of Káśí, with her retinue, and her Female Servant.*)

Queen.—Oh (my faithful) Nipuṇiká! did you speak out the truth that his majesty, accompanied by the venerable Máṇavaka, was seen (by you) entering the bower of creepers?

Nipuṇika'.—Has your ladyship been ever before informed falsely by me?

Queen.—Well then I, being concealed behind the cluster of creepers, shall just hear his confidential conversation, to ascertain whether what you told me was true or not.

Nipuṇika'.—As the queen likes.

Queen.—(*Walking about and looking before her.*) Oh Nipuṇiká! what possibly is this, like an old rag, that is being carried in this direction by the southerly breeze?

Nipuṇika'.—(*Observing carefully.*) Oh queen! surely this is a birch-leaf, on which some writing is seen as it turns round and round. Oh! it has come close to the anklet of your ladyship. (*Taking it.*) Shall I read it out?

Queen.—First read it to yourself. If it be not unfit (for me to hear) I shall hear.

Nipuṇika'.—(*Having done so.*) Oh queen! it appears to be (connected with) the same scandal. I think this is a poetical composition of Urvaśí with reference to his lordship, and that it must have come to our hands through the carelessness of the venerable Máṇavaka.

Queen.—If so, I should (like to) know its contents.

(*Nipuṇiká reads it out.*)

Queen.—(*Having heard it.*) I shall just now see the lover of the nymph with this very present.

Nipuṇika'.—Very well.

(*Then they both enter the bower of creepers with the retinue.*)

Buffoon.—(*Observing.*) Oh friend! what is it that appears near the side of the pleasure-mountain situated near the pleasure-garden, and is being driven by the wind?

King.—(*Getting up.*) Oh revered southerly wind, the favourite of the Spring!

For the purpose of smelling, carry away the pollen of the flowers of creepers, which is produced by the Spring. What is the use of your taking away the affectionate autograph of my beloved? You, who have manifested your love towards Anjaná, are already aware that a love-sick person sustains himself by hundreds of such things which are calculated to please the mind.

Nipuṇika'.—Oh my mistress! look—look! there is a search going on for this very thing.

Queen.—Why then, let me see it. You remain quiet.

Buffoon.—(*With sorrow.*) Alas, alas! Sir, I have been deceived by the feather of a peacock, having the colour of a faded Keśara-flower.

King.—I am in every way undone!

Queen.—(*Suddenly going near.*) My lord! do not be anxious: here is that birch-leaf.

King.—(*In great confusion.*) Oh, (here comes) the queen! Welcome to my queen.

Buffoon.—(*Aside to the king.*) Now it has become an *ill-come* thing.

King.—(*Aside to his neighbour, the Buffoon.*) Friend! what remedy should be adopted now?

Buffoon.—(*Aside to the king.*) Can a thief, caught with the stolen property, have at all anything to say in reply?

King.—(*Aside to the Buffoon.*) You fool! this is not the time for jesting. (*Aloud.*) Oh queen! it is not this that is being sought by me. It is indeed something else for which the search was commenced.

Queen.—It is quite natural for you to conceal your good-luck!

Buffoon.—Oh lady! hasten his meals which would be able to suppress the bile.

Queen.—Oh Nipuṇiká! how well has the Bráhmaṇa supported his friend!

Buffoon.—Why, you see, oh queen! even a ghost is conciliated by the offer of food.

King.—You blockhead! you prove me guilty perforce.

Queen.—Indeed it is not your fault. It is I who am at fault in this case, since, though my sight is unwelcome to you, I am standing before you. I shall go away hence. Oh Nipuṇiká! Come let us go. (*Showing anger, she sets out.*)

King.—(*Going after her.*) I am really the guilty person; Oh fairest one! be pleased and give up your anger. If the person to be served is angry, how possibly then can the servant be without fault? (*So saying, he falls at her feet.*)

Queen.—(*To herself.*) I am not so light-hearted as to set high value on this supplication. But I am rather afraid of the repentance that will be caused (in me) by my uncourteousness. (*Then, leaving the king she goes away with her retinue.*)

Buffoon.—The queen has gone away unpacified, like a turbid river in the rainy season. Rise, therefore, rise.

King.—(*Rising.*) Friend! this is not unnatural. See,

The conciliation of a lover, though consisting of sweet words, yet being without real love, does not find an access to the hearts of beloveds who know what sincerity is, just as a jewel dyed with an artificial colour, but being without

genuine *water*, does not get any value in the minds of those who are expert in jewelry.

Buffoon.—This is quite favourable to your honour ; for, a person who has sore eyes cannot bear the flame of a lamp before him.

King.—No, do not say so. Though my mind is fixed on Urvaśí, still I have the same respect for the queen as before. But I shall *support* myself with *patience* as regards the latter, since she has slighted my prostration.

Buffoon.—Sir, let your *patience* be aside for a while. *Support* the life of this hungry Bráhmaṇa ; for, it is high time for us to bathe and take our meals.

King.—(*Looking upward.*) The half of the day is already gone : and therefore it is that,

The peacock being scorched by heat sits in the cool basin at the foot of the tree ; the bee breaking open from above the Karṇikára-bud lies hid inside it ; the waterfowl leaving the hot water betakes itself to the lotus-plant near the bank ; and this parrot confined in a cage in the pleasure-house, being exhausted, begs for water.

(*They both go out.*)

THE END OF ACT II.

ACT III.

(*Then enter two pupils of Bharata.*)

Gálava.—Friend Pelava! you were made to carry the seat by his holiness the preceptor while going to the palace of the great Indra. I was kept (back) to guard the fire-sanctuary. Hence it is that I ask you 'was the celestial audience pleased by the dramatic performance of our preceptor?'

Pelava.—Oh Gálava! I do not know whether it was pleased or not. But during (the performance of) that play, called Lakshmí-svayamvara, composed by Sarasvatí, it was wholly absorbed in the several sentiments (represented in acting). However......

Gálava.—Your unfinished sentence shows that there was some occasion for finding fault.

Pelava.—Yes. In it, Urvaśí made a slip in her speech through want of attention.

Gálava.—How was it?

Pelava.—Urvaśí, acting the part of Lakshmí, was asked by Menaká, acting the part of Váruṇí,—'Friend! here are assembled the best persons in the three worlds, and the guardians of all quarters together with Keśava; on whom do you fix your love?'

Gálava.—And what next?

Pelava.—Then, while she ought to have said 'on Purushottama,' the words 'on Purúravas,' escaped her lips.

Gálava—The organs of sense act in accordance with destiny. But was not our preceptor angry with her?

Pelava.—She was of course cursed by the preceptor. But she was favoured by the great Indra.

Gálava.—How was it?

Pelava.—The curse of the preceptor was this 'Since you have transgressed my instructions, there will be no

place in heaven for you.' But at the conclusion of the dramatic representation, she (who was standing) with her face bent down in shame was thus addressed by the great Indra—' In this matter I must do a service to the royal sage who is my friend in battles and on whom you have fixed your love. You, therefore, (go and) live with Purúravas in accordance with your desires until he sees a son born of you.'

Ga'lava.—This was worthy of the great Indra who knows (the hearts of) other persons.

Pelava.—(*Looking at the sun.*) You see we have in the course of conversation, transgressed the bathing time of our preceptor. Come then, let us (go and) be by his side.

Ga'lava.—Very well.

(*They both go out.*)

THE END OF THE MIŚRA-VISHKAMBHAKA.

(*Then enters the Chamberlain.*)

Chamberlain.—(*Heaving a sigh of grief.*)

Every marrried man tries to acquire wealth in his prime of life, and afterwards being relieved of his burden by his sons he is allowed to take *rest.* But in our case the old age has taken the form of *service*, every day confirming our fixity in the position : painful is the office of looking after the ladies (of the harem)!

(*Walking about.*) I have been thus ordered by the daughter of the king of Káśí, who has undertaken a vow —' To aid me in the fulfilment of my vow his majesty has been already requested, through Nipuṇikà, by me having set aside my anger. You kindly make the same request in my name.' I will, therefore, now call upon his majesty who must have finished his evening prayers. (*Walking about and seeing.*) Pleasing indeed is the scene presented by the royal palace at the close of the day. For, here

The peacocks drowsy with nightly sleep are (sitting) on the perching rods (as motionless) as if they were sculptured (figures). The roofs have pigeons which cannot be distinguished from the volumes of the incense-smoke issuing from the windows. And the elderly persons of the harem, devout in the performance of customary formalities, are placing the lighted auspicious lamps of the evening on the appointed spots strewn over with the offerings of flowers.

(*Looking towards the curtain.*) Ah ! the king is coming in this very direction.

He, surrounded by torches held in the hands by female attendants, appears like a mountain being in motion when its wings were not cut off and having the (tall) Karṇikára-stalks flowered along its sides.

So, I shall wait for him, standing in the range of his sight. (*Walks about and stands.*)

(*Then enters the king as described, and the Buffoon.*)

King.—(*To himself.*) Alas ! I managed to pass with no great difficulty, the day in which sorrow was forgotten in business affairs. But how possibly would the night be passed with its (periods of) hours tedious on account of the absence of any diversion !

Chamberlain.—(*Going near.*) May the king be ever victorious. Lord ! the queen begs to say 'The moon can be well viewed from the surface of the Maṇiharmya-palace. There I wish to wait, with your majesty being present, till the union (of the moon) with Rohiṇí.'

King.—Noble Látavya ! let the queen be informed that it shall be as she desires.

Chamberlain.—As your lordship commands. (*He goes out.*)

King.—Friend ! can this action of the queen be really for the performance of a vow ?

Buffoon.—Sir, I fancy that her ladyship being full of

repentance is desirous of atoning for the slighting of your prostration, under the pretext of a vow.

King.—What you say is possible.

For, the proud (but virtuous) women, having (first) scornfully rejected the prostration of their husbands but afterwards having their minds full of repentance, are stung with remorse at (the recollection of) the various conciliatory acts of their husbands.

Then, lead the way to the surface of the Maṇiharmya-palace.

Buffoon.—This way, this way your majesty. Let your majesty ascend to the surface of the Maṇiharmya-palace pleasant at the evening time, by means of this flight of steps made of crystal stones and having the beautiful appearance of the waves of the Ganges.

King.—You ascend before us.

(*All act ascending the flight of steps.*)

Buffoon.—(*Observing.*) Sir, the rise of the moon must be very near ; because the face of the eastern quarter, becoming freed from darkness, appears agreeable to look at.

King.—You think rightly.

The darkness having been dispelled to a great distance by the rays of the moon hid behind the eastern mountain, the face of the eastern direction attracts my eyes, as if on account of the hair being tied up.

Buffoon.—(*Seeing.*) Ah, ah, Sir ! here has actually risen the king of the twice-born looking as beautiful as a round ball of sugar.

King.—(*Smiling.*) Some eatable is always the principal topic (in the conversation) of a glutton. (*Folding his hands and bowing.*) Oh god, the lord of Night !

Bow to you who enter into the sun in order to enable the pious people to perform their rites, (you) who gratify the gods and the manes with nectar, who dispel the mass of darkness

prevailing at night, and who have placed yourself on the crest of Hara. (*Then he offers his prayers.*)

Buffoon.—Sir, your prayers are accepted by your (paternal) grand-father communicating his words (of approval) through (me) a Bráhmaṇa. Therefore, take your seat, so that I too may sit at ease.

King.—(*Accepting the words of the Buffoon he sits down, and looking at the attendants says.*) When moonlight is distinct what is the use of these superfluous lights! So, you can (retire to) take rest.

Attendants.—As the lord commands. (*They go out.*)

King.—(*Having looked at the moon, says to the Buffoon.*) Friend! the queen will come after a while. So, I will tell you my (present) state while we are still alone.

Buffoon.—Why, it is quite apparent. But seeing that sort of affection, it is quite possible for you to support yourself by the tie of hope.

King.—Quite so. But great is the torment of my mind.

Like the stream of a river whose speed is impeded by its being hemmed in by uneven stones, my love, whose happiness of union is obstructed, increases hundred-fold.

Buffoon.—Sir, since you appear more beautiful with your limbs emaciated, I see that your union with your beloved is at hand.

King.—(*Showing that he felt an omen.*) Friend!

This right arm, by its throbbings, comforts me whose anguish is great, just as you do with your words inspiring hope.

Buffoon.—Of course the words of a Bráhmaṇa will never become untrue.

(*The king remains in a hopeful attitude.*)

(*Then enters, passing through the sky, Urvaśí dressed as a woman going to meet her lover, and Chitralekhá.*)

Urvas'i'.—(*Looking at herself.*) Friend Chitralekhá! do you like this my dress of an Abhisáriká, decorated with a few ornaments and consisting of blue silken garments?

Chitralekha'.—Friend! I have no power of speech to praise it. But this is in my mind—I wish I were Purúravas!

Urvas'i'.—Friend! indeed the god of love orders you: so, take me quickly to the abode of that lovely one.

Chitralekha'.—(*Observing.*) Why, here have we come to the palace of your lover, which is as it were the summit of Kailása changed into (this) another form.

Urvas'i'.—Well then, just ascertain by means of your supernatural power where that captivator of my heart is and what he is doing.

Chitralekha'.—(*Having contemplated, smiles and says to herself.*) Well—I will jest with her awhile. (*Aloud.*) Friend! I see that he is in a place fit for enjoyment and is enjoying the pleasure of union with his beloved obtained *by desire.*

Urvas'i'.—(*Expresses despair. Then heaving a sigh.*) Blessed is the person who may be so!

Chitralekha'.—Ah silly one! tell me what thought there can be (in him) about union with a beloved other than you.

Urvas'i'.—(*Breathing a sigh of relief.*) Friend! my heart comes to be in doubt because it is weak.

Chitralekha'.—(*Seeing.*) Here is the royal sage sitting on the surface of the Maṇiharmya-palace, accompanied by his friend alone. Come then, let us approach him.

(*They both descend.*)

King.—Friend! the torments of love increase with the night.

Urvas'i'.—My heart trembles at these words, the sense of which is not quite clear. So, let us hear his confidential talk, remaining concealed, until our doubt is removed.

Chitralekha'.—As you like.

Buffoon.—Why, (to alleviate affliction) you should enjoy these rays of the moon which are full of nectar.

King.—Friend ! this affliction (of my mind) is not to be cured with such means as these. For behold,

Neither a fresh bed of flowers, nor the rays of the moon, nor the sandal-pigment besmeared over the whole body, nor jewel-necklaces are able to alleviate my pangs of love : but either the celestial lady herself (will be able to alleviate them), or......

Urvas'i'.—(*Placing her hand on her bosom.*) Or who other ?

King.—......The *talk* commenced with reference to her in private (will be able to alleviate them.)

Urvas'i'.—Oh heart ! now you have reaped the fruit of having gone over to him after leaving me.

Buffoon.—Quite so : I too, when feeling a desire for the food of delicious flesh of deer I cannot get it, console myself by *talking* about it.

King.—It is, however, (soon) obtained by your honour.

Buffoon.—Your honour too will get her soon.

King.—Friend ! I think that.........

Chitralekha'.—Hear (now) you, who are not (yet) satisfied, hear.

Buffoon.—What is that ?

King.—......This shoulder, which was pressed by hers owing to the sudden shaking of the chariot, is the only happy limb out of the whole body: the rest of my body is a mere burden to the earth.

Chitralekha'.—Friend ! why do you delay now ?

Urvas'i'.—(*Hurriedly going near.*) Friend ! although I am standing before his majesty, he appears quite indifferent (to me).

Chitralekha'.—(*Smiling.*) Oh impatient one! you have not as yet taken off the magic veil.

(*Behind the curtain.*)

This way, this way your ladyship.

(*All listen. Urvas'í with her friend looks dejected.*)

Buffoon.—(*With surprise.*) Oh sir! the queen is approaching; therefore hold your tongue.

King.—You too should conceal the expression of your face.

Urvas'i'.—Friend! what is to be done now?

Chitralekha'.—Do not be alarmed. At this time we are both invisible. The queen of the royal sage appears to have put on a dress befitting the observance of a vow. Therefore she will not stay here long.

(*Then enters the queen with attendants having materials of worship in their hands, and her Female Servant.*)

Queen.—(*Walking about and looking at the moon.*) Oh (my faithful) Nipuṇiká! this god moon appears more lovely by his meeting with Rohiní.

Female Servant.—Why, his lordship will appear (still) more lovely when the queen has joined him.

(*Then they all walk about.*)

Buffoon.—(*Seeing.*) Sir, today the queen appears well-pleased to my eyes,—I do not know whether because she is going to give me a present of sweatmeats, or because having given up anger under the pretext of (the observance of) a vow she is desirous of making amends for the slighting of your prostration.

King.—(*Smiling.*) Both are possible: but rather what you said last appears to me to be the case. For her ladyship,

Dressed in a white garment, decked only with (a few) auspicious ornaments, and having her hair decorated with the sprouts of the sacred Dúrvá-grass, appears to be re-

conciled to me by her very bodily appearance which has dismissed its haughty bearing under the pretext of (performing) a vow.

Queen.—(*Going near.*) Victory, victory to your majesty.

Attendants.—May his lordship be ever victorious.

Buffoon.—May all be well with your ladyship.

King.—Welcome to the queen. (*He seizes her hand and makes her sit down.*)

Urvas'i'.—Friend ! it is indeed quite proper that she is addressed by the title of Deví. She is not in the slightest degree inferior to S'achí in point of majestic splendour.

Chitralekha'.—It is creditable to you that you have said this without jealousy.

Queen.—Some special vow is to be fulfilled by me in company with your lordship ; therefore be pleased to excuse the trouble for a moment.

King.—No, do not say so ; this is really a favour and no trouble.

Buffoon.—May such trouble, which is accompanied by presents of sweetmeats, often take place.

King.—What is the name of this vow of the queen ?

(*The queen looks at Nipuṇiká's face.*)

Nipuṇika'.—Lord ! it is called 'Priyánuprasádana' (Conciliation of the husband).

King.—(*Looking at the queen.*) If it be so,

Oh blessed lady ! by this vow you for nothing wear out your body which is as tender as a lotus-stalk. Why is that humble servant, who anxiously longs for your favour, (thus) propitiated by you ?

Urvas'i'.—Great indeed is his regard for her.

Chitralekha'.—Ah, silly one ! gallants, who have transferred their love to other ladies, become more courteous towards their married wives.

Queen.—(*With a smile.*) Is it not indeed the efficacy of this observance of a vow that his majesty was induced to speak in this strain ?

Buffoon.—Let your honour say nothing. It is not proper to contradict such delightful words.

Queen.—Girls ! bring here the materials of worship so that I may worship the rays of the moon which have fallen on the surface of the Maṇiharmya-palace.

Attendants.—As the queen commands. Here are the materials of worship composed of sandal-pigment, flowers &c.

Queen.—Bring near. (*Having worshipped, by acting, the rays of the moon with the materials of worship consisting of sandal-pigment, flowers &c.*) Oh Nipuṇiká ! give these sweetmeats as presents to the honourable Máṇavaka.

Nipuṇika'.—As the queen orders. Oh venerable Máṇavaka ! this is for you.

Buffoon.—(*Taking the dish of the sweetmeats.*) God bless your ladyship. May this your vow yield you many fruits !

Queen.—My lord ! be pleased to come here for a moment.

King.—Here I am.

Queen—(*After gesticulating the worship of the king, folding her hands together and bowing.*) Having called, to witness, the divine pair Rohiṇí and the moon, I thus propitiate your lordship : 'From today I shall certainly behave on terms of friendship with that lady for whom your lordship is longing and who herself is desirous of union with your lordship.'

Urvas'i'.—Oh, I do not understand what the real import of her words is. Yet my heart feels confident and is at ease.

Chitralekha'.—Friend ! your union with your lover

will meet with no obstacle, since it is sanctioned by the noble lady devoted to her husband.

Buffoon.—(*Aside to the king.*) When a fish runs away breaking loose from the hand (net), the fisherman though disappointed says—'Go thou, I shall get religious merit.' (*Aloud.*) Oh queen ! is his highness only so (little) dear to you ?

Queen.—You fool ! in reality I am trying to console his lordship even at the sacrifice of my own happiness : judge, then, from this whether he is dear to me or not.

King.—You have every right either to give me, your humble servant, away to others, or to keep me in your own service. But, oh timid one ! I assure you I am not towards you as you suspect me to be.

Queen.—May you be (so) or may you not be. I have performed the Priyánuprasádana-vow as prescribed. Girls ! come let us go. (*So saying she starts.*)

King.—Oh my beloved ! I am not at all propitiated by you if you now leave me and go away.

Queen.—My lord ! I have never before transgressed the rules of a sacred vow. (*So saying she goes away with her retinue.*)

Urvas'i'.—Friend ! the royal sage is fond of his wife : yet I am not able to withdraw my heart from him.

Chitralekha'.—But why should you withdraw it in despair ?

King.—(*Returning to his seat.*) Friend ! has not the queen gone far away ?

Buffoon.—Say freely whatever you wish. Her ladyship has left you to your own will, considering your case hopeless, as a doctor leaves a patient to his fate, having decided that he is incurable.

King.—Would that Urvaśi.......

Urvas'i'.—*May* have her desires fulfilled today !

King.—...Being herself invisible *may* make at least the sweet sound of her anklets fall in my ears; or that she, coming from behind quietly, may cover my eyes with her lotus-like hands; or that descending on this mansion she, lagging behind through fear, may be brought near me perforce by her clever friend, step by step!

Chitralekha'.—Friend Urvaśi! now fulfil this desire of his.

Urvas'i'.—(*Timidly.*) Very well; I will sport with him a moment. (*So saying, she removes the magic veil and stepping behind the king covers his eyes.*)

(*Chitralekhá, after removing the magic veil, makes a sign to the Buffoon.*)

Buffoon.—Oh friend! who can she be?

King.—(*Showing that he felt the touch.*) Friend! she must be the same beautiful-thighed lady sprung from the thigh of Náráyaṇa.

Buffoon.—How does your honour know it?

King.—What is to be known there?

No other lady by the touch of her hand, can gratify my body tormented by the god of love; a moon-lotus does not open by the rays of the sun but by the rays of the moon alone.

Urvas'i'.—(*Taking away her hands she stands up; and going a little away from him, says.*) Victory, victory, to your majesty.

King.—Oh lovely lady! welcome to you. (*Then he makes her sit on his own seat.*)

Chitralekha'.—I hope my friend *has* happiness.

King.—Yes, here it *has* come.

Urvas'i'.—Friend! his majesty has been given to me by the queen; therefore I have come in contact with his body like his own loving *wife*. Do not, please, consider me to be self-willed.

Buffoon.—What! did the sun set to you here?

King.—(*Looking at Urvaśí.*)

If you (now) claim my body on the ground that I have been given to you by the queen, then, pray tell me, with whose permission did you steal away my heart at first?

Chitralekha'.—Friend! she has no reply to give. Now please listen to my request.

King.—I am attentive.

Chitralekha'.—In the hot season, succeeding the Spring the god Sun has to be worshipped by me; therefore you my friend will be pleased to act in such a manner that this my friend (Urvaśí) may not pine for heaven.

Buffoon.—What indeed is there in heaven worth remembering? Nothing is eaten or nothing is drunk there; (all that is done is that) only the fishes are imitated by twinkleless eyes.

King.—Oh blessed lady!

The heaven has pleasures which are indescribable: who can cause it to be forgotten? But (be assured that) Purúravas will be her humble servant not common to any other *lady*.

Chitralekha'.—I am obliged (to you). Friend Urvaśí! be free from fear and allow me to go.

Urvas'i'.—(*Embracing Chitralekhá, says in a pathetic tone.*) Friend! pray, do not forget me.

Chitralekha'.—(*Smiling.*) It is rather you to whom this request ought to be made by me now that you are united with (this) my friend (the king.) (*So saying she bows to the king and goes out.*)

Buffoon.—I congratulate your honour on the fulfilment of your desires.

King.—This is really the height of my glory: behold—

I was not so satisfied by getting the supreme sovereignty of the earth when *my foot*-stool was brightened by the jewels on the crowns of the tributary princes, as I have been today by having secured the pleasant service of *her feet*.

Urvas'i'.—I have no power of speech to say something more agreeable than this.

King.—(*Taking Urvaśí by the hand.*) Ah! it is wonderful that the fulfilment of the desired objects presents same things in quite opposite aspects. For,

The rays of the moon are the same (as before, but now) they give pleasure to my body. The arrows of Love are the same (as before, but now) they are agreeable to my mind. (In short) whatever, oh lovely lady! was disagreeable to me, as if through anger, has now become agreeable owing to my union with you.

Urvas'i'.—I who delayed long have (thereby) committed a great fault against your highness.

King.—Oh lovely lady! don't say so, don't.

That happiness alone which is got after misery is very pleasing. For, as is well known, the shade of a tree tends to give delight more especially to one who is scorched by heat.

Buffoon.—Sir, you have (sufficiently) enjoyed the rays of the moon, which are delightful at the evening time. It is really high time for you to enter your bed-chamber.

King.—If so, then show the way to your friend (Urvaśí).

Buffoon.—This way, this way your ladyship.

(*Then they all walk about.*)

King.—Oh lovely lady! this is now my desire.

Urvas'i'.—What is it?

King.—Formerly when the object of my desire was unattained, my night passed as if lengthened an hundredfold; if, perchance, it will pass at the same rate now that I am in company with you, then oh lovely lady! I shall be happy indeed!

(*Then all go out.*)

THE END OF ACT III.

ACT IV.

[A female swan, sad on account of the separation from her dear friend, and overcome with sorrow, is lamenting over her friend by the side of a lake, the lotuses in which are blown by the touch of the rays of the sun.]

(Then enters Chitralekhá who is very sad, and Sahajanyá.)

[A pair of female swans, loving each other, and wholly engrossed in sorrow for a friend, is mourning *on* the lake, with eyes full of tears.]

Sahajanya'.—*(Looking at Chitralekhá, with sorrow.)* Oh friend Chitralekhá! the expression of your face like that of a fading lotus, indicates the uneasiness of your heart. Therefore, tell me the cause of your grief. I wish to share with you your sorrow.

Chitralekha'.—*(In a sorrowful tone.)* Friend! there has been my attendance on the god Sun in the order of the turn of service which the nymphs have to perform, and therefore I was really full of longing regrets for Urvaśí.

Sahajanya'.—Friend! I know your mutual affection. But what further?

Chitralekha'.—Then, when I put myself in contemplation to see how it was faring with her in these days, I came to know a great calamity.

Sahajanya'.—*(Anxiously.)* Friend! what is that?

Chitralekha'.—*(Mournfully.)* It appears that for the sake of enjoying pleasure, Urvaśí went to the Gandhamádana-forest, taking with her the royal sage who took with him the goddess of love in her (Urvaśí's) own person and who had entrusted the responsibilities of government to his ministers.

Sahajanya'.—*(Expressing approbation.)* That is indeed enjoyment which is to be had in regions of that nature! Well proceed.

Chitralekha'.—There, it appears, Urvaśí became angry because the royal sage gazed at a Vidyádhara-girl by name

Udayavatí who had gone to the sandy beach of the Ganges and was indulging in the game of raising hillocks of sand.

Sahajanya'.—That is quite possible, for intense love is unforgiving. But what followed?

Chitralekha'.—Then, not accepting the apology of her lord, and having her heart stupified by the curse of the preceptor and (therefore) forgetting the rule laid down by the deity, she entered the Kumára-park which ought to be avoided by women. And immediately after entering, her form was changed into that of a creeper growing near the boundary of that park.

Sahajanya'.—(*In great distress.*) Surely there is nothing that is not subject to fate, since all of a sudden such has been the unnatural result of that sort of love. But in what state is the royal sage?

Chitralekha'.—He too is passing his days and nights in the same forest, ever searching for his beloved. (*Looking at the sky.*) But owing to the appearance of these clouds which cause uneasiness even to those who are happy, he will be subjected to calamity.

[A pair of female swans, loving each other, and wholly engrossed in sorrow for a friend, is mourning *on* the lake, being wet with the water of ceaseless tears.]

Sahajanya'.—Friend! such noble persons as these are never doomed to long misery. So, assuredly there will be some means, due to some one's favour, which will bring about their union once more. (*Looking at the eastern quarter.*) Come then, let us (go to) wait upon the god Sun who is about to rise.

[A female swan, whose mind is afflicted with anxiety, and who longs to see her friend, is sporting *on* the lake which is beautiful on account of the full-blown lotuses.]

(*Then they both go out.*)

THE END OF THE INTRODUCTORY SCENE.

[The lord of elephants, in whom the effects of madness

due to the separation from his beloved are manifest, is entering the forest, having the fore-part of his body decorated with the sprouts and flowers of trees.]

(*Then enters the king dressed like a madman and with his gaze fixed on the sky.*)

King.—(*Angrily.*) You wicked demon! stay, stay. Where are you going taking away my beloved? (*Observing.*) Alas, having gone up to the sky from the summit of the mountain, he is showering down arrows upon me.

[A young swan, in his heart entertaining sorrow for his beloved, and having ruffled plumage, is mourning *on* the lake, with eyes full of tears.]

(*He takes a clod of earth and runs to strike, but observing, says mournfully.*) Oh what!

This is a new cloud ready (to shower) and no haughty demon; this is the rainbow greatly curved and no archer's bow as I imagined; this too is a sharp shower of rain and no succession of arrows; and that which shines like the line of gold (on the touchstone) is lightning and not my dear Urvaśí.

[I thought that a demon was carrying away the fawn-eyed one; but really a cloud, yellowish on account of the new lightning on it, is showering.]

(*Having thought a moment, he says in a mournful voice.*) Where indeed may that plantain-thighed one have gone?

May she have through anger concealed herself by means of her supernatural power?—But she does not remain angry for a long time. May she have flown up to heaven?—But her heart is full of affection for me. Even the enemies of the gods are not able to take her away from my presence and yet she has gone altogether beyond the reach of my eyes! what a strange act of fate is this!!

(*Looking towards the directions, and hearing a sigh of grief.*) Ah, in the case of those whose fortune has become adverse to them, one misfortune is followed by another. For,

On the one hand there is this insupportable seperation from my beloved fallen to my lot all of a sudden, while on the other these days are sure to be (painfully) delightful owing to their being free from (excessive) heat on account of the rise of the new clouds.

[Oh you cloud, who have filled all quarters with continuous showers of rain, give up this fierceness at my command. Oh, (hear me) if wandering over the earth I happen to see my beloved, then whatsoever you will (like to) do I shall bear it.]

(*With a smile.*) In vain indeed do I neglect the increase of the torments of my mind. For, even the sages say that a king is the maker of *time*. Then why do I not countermand the rainy season?

[The heavenly tree is dancing in various graceful ways, having its abundant foliage shaken by the wind that is (swiftly) blowing, and (accompanied) *with* the resounding musical instruments in the form of the cuckoos and *with* the songs of the bees maddened with perfume.]

Or rather I shall not countermand the rainy season, because by these very characteristics of the rainy season is now supplied my formal pomp of royalty. Thus—

The cloud decked with gold in the form of the lines of lightning is my canopy of state. By the Nichula-trees, my *chowries* are waved in the form of their (fanlike) sprouts. The peacocks, with their voices louder on account of the disappearance of summer, are my bards. And the mountains engaged in offering presents in the form of streams are my citizens.

Let that be. What is the good of thus praising my pomp of royal dignity? I shall, therefore, look out for my (lost) beloved in this forest.

[Here (is wandering) the lord of the herd of elephants in the mountain-grove brilliant with blossoms, walking with a very languid motion and being intensely distressed because

he is bereft of his love, and being made extremely slow because he is full of (the pangs of) separation.]

(*Walking about and seeing.*) Alas, alas! Resolved as I am (to look out for her), here is (something which acts as) an augmentation to my distress. For,

This new Kandalí-tree with its flowers having red lines on and water inside them, painfully reminds me of the eyes of my beloved having tears in them on account of anger.

How indeed should I trace that her ladyship has gone by a particular way? For,

If that handsome lady were to touch the earth with her feet (somewhere) in these forest-grounds, the sand on which has been moistened by the shower of rain, then a beautiful line of footsteps would have been seen marked with red lac. and deep in the hind-part on account of the heaviness of her hips.

(*Walking about and seeing, he says joyfully.*) Here is found out a mark from which the way taken by that angry lady can be easily inferred.

Here is her breast-garment dark-green like the belly of a parrot, which must undoubtedly have fallen down while that lady having deep navel was walking (quickly) with broken steps through anger, and which is marked with drops of tears which as they fell down carried with them the red colour applied to her lower lip.

Very well; I shall just take it up. (*Walking about and observing carefully, says with tears.*) Oh what! this is only a plot of new grass with the Indragopa-insects thereon. Whence indeed can the intelligence of my beloved be obtained in this tenantless forest? (*Seeing a peacock.*) Ah! here seated on a stone in the rocky soil emitting vapour owing to the rain-shower.

A peacock, with his crest struck by a strong fore-wind, is gazing at the clouds with his neck raised aloft and filled with cries (peculiar to him.)

(*Going near.*) Well ! I shall now ask him.

[Full of sorrow, and longing for the sight of his beloved, a great elephant, the repeller of his enemies, passes hurriedly on, being bewildered in mind.

(*Folding his hands together.*)

Oh peacock ! I beseech you thus—tell me if you, wandering in this forest, have seen my (lost) beloved. O hear me ! her face is like the moon, and her manner of walking is like that of the swan : by this sign you will know her, (for) I have told it to you.]

Oh peacock with white-cornered eyes ! is it that you have seen in this forest my beloved who is the cause of my anxiety, who has long eyes, and who is worthy to be seen ?

(*Obsering.*) Oh what ! he has begun to dance without giving me any reply. What possibly may be the cause of his delight ? (*Considering.*) Yes, I see it---

Owing to the disappearance of my beloved, his tail which is as glossy as a cloud and which is (now) outspread by gentle breeze, has no rival left now. But if the braid of hair of that fair-haired lady, the arrangement of which would (sometimes) become much disordered, were in existence being furnished with flowers, then whom would this peacock charm ?

Well ! I shall no more ask him who takes delight in the miseries of others. (*Walking about and seeing.*) Ah ! here is a cuckoo sitting on a branch of Jambú-tree, with her passion inflamed on account of the disappearance of heat. Of (all classes of) birds this class is very clever. I shall therefore request her.

[Dwelling in the forest of the Vidyádharas, the lord of elephants, with tears flowing from his eyes through grief and with the joy of his heart banished far away, is wandering with the majesty of a cloud.

(*Dancing and then kneeling.*) Oh, oh !

Oh you cuckoo singing sweetly ! if at all you have seen

my beloved wandering at will in this lovely Nandana-forest, then tell me oh cuckoo !]

Oh *lady* !

Lovers call you the messenger of the god of love. You are his unerring arrow skilled to humble pride. Either bring my (lost) beloved to me or take me soon O sweet-singer! to the place where that fair lady is.

What did your *ladyship* say ? Did your *ladyship* ask me how she has gone leaving me who am so devoted to her ? (*Seeing before him.*) Then let your ladyship hear :

She was angry, but then I cannot recollect even a single cause of her anger due to me. Generally, the ascendency of young women over their lovers stands in no need of any deviation, (for them to get angry) from faithful love (on the part of the lovers.)

(*Sits down hastily and then kneeling recites 'she was angry &c.' again, and observing says.*) Oh what ! she has applied herself to her own work making thus an end of all our talk. Or rather,

It is truly said that the affliction of others though very great is bearable ; for, unheeding the request of me who am in distress, she who is blinded with passion, is intent on tasting the fruit of the Rájajambú-tree, almost ripe, as if it were the lower lip (of her lover.)

Though such is the case I am not angry with her, for she has as sweet a voice as my beloved. May your *ladyship* fare well. Now we shall go from this place. (*Walking about and listening.*) Ah ! on the right side of this avenue of trees is heard a sound of anklets indicating the movement of the feet of my beloved (walking there.) Therefore, I shall follow it. (*Walking about.*)

[With his face pale in consequence of the separation from his beloved, with his eyes filled with the water of ceaseless tears, with his motion unsteady in consequence of unbearable sorrow, with his body burning on account of the strong fever pervading it, and with his mind greatly

afflicted, (thus) the lord of elephants is wandering in the forest.

(*Then looking in all directions with Dvipadiká.*)

Separated from his loved mate, and consumed with the fire of intense grief, a great elephant is wandering, being bewildered and having eyes filled with the drops of tears.]

(*Mournfully.*) Alas, alas !

This is not the tinkling of anklets but the warbling of the swans whose minds have become anxious to go to the Mánasa-lake by seeing the directions darkened by clouds.

Well ! before these birds, which are anxious to go to the Mánasa-lake, have flown up from this lake, I must try to get the intelligence of my beloved from them. (*Going near.*) Oh you lord of the aquatic birds !

You will go to the Mánasa-lake afterwards ; therefore leave the lotus-stalk, the provision of your journey, which you may take up again. But first relieve me of my grief by giving me the intelligence of my beloved: for, to (the mind of) the good the business of the supplicants is far more important than their self-interest.

Ah ! since he looks up (towards the sky), his reply, I infer, is 'She was not noticed by me as I was anxious to go to the Mánasa-lake.'

[Oh you swan ! why do you conceal (your having seen her) ? I know (that you have seen her) by your imitating her manner of walking. (For else) who taught you this graceful gait ? (So it is plain) you must have seen her who walks slowly owing to the heaviness of her hips.]

If, oh swan ! my beloved with arched eyebrows has not been seen by you on the bank of this lake, then O you robber ! how could you have stolen that entire gait of hers, in which steps were playful on account of ardent passion ?

And therefore, (*Folding his hands together.*)

Oh swan! give me my beloved whose gait you have stolen; for, (the whole of) that which is claimed should be given by him in whose possession a part of it is discovered.

(*Smiling.*) He has flown away in fear, knowing that I am the king who punishes thieves. Therefore I shall go to some other place. (*Walking about and seeing.*) Now here is a Chakraváka-bird accompanied by his mate. I shall, therefore, ask him.

[Maddened on account of the separation from his mate, the lord of elephants is wandering in the forest, which is attractive in consequence of the rustling sound (of leaves), and is (brilliant) with the blossoms of its great trees in full flower.

Oh Chakraváka-bird having yellow and red colour! tell me—Have you not seen that happy lady playing in this Spring season?]

Oh bird named Ratháṅga! this warrior, who is separated from his beloved having hips round like the wheels of a chariot, and who is subject to hundreds of desires, is asking you.

Oh what! he asks me 'who—who are you?' That must not be allowed. Am I not really known to him? I—

Of whom the sun and the moon are respectively the maternal and the paternal grandfather, and who am the lord of Urvaśí and the earth, chosen by both of them of their own accord?

Oh what! he is (still) silent. Well then, I shall now taunt him.

When your mate is only concealed by a lotus-leaf in the lake, is it not indeed that you cry aloud anxiously supposing her to have been far removed? Such is your fear of being left alone owing to your affection for your mate, *and yet* the tendency of your disposition is averse to giving me the intelligence of my beloved although I am actually separated from her.

In every respect my fate is displaying its power in an

adverse way. I shall now go to another place. (*Stopping at another step.*) Well, I shall not go just now. (*Walking about and seeing.*)

This lotus, with bees humming in it, forces me to stop as if it were the mouth of my beloved uttering a hissing sound when the lower lip is kissed by me.

Well! I shall make a request even to this bee enjoying this lotus, so that I may not feel repentance after I have gone from this place.

[A young swan is sporting, entirely surrendered to his passion in which the sentiment of love is greatly increased all at once.]

Oh bee! tell me the news about that lady who has fascinating eyes. (*Thinking.*) Or rather, that my fair beloved has not at all been seen by you. For, if you had tasted the sweet fragrance of the breath issuing from her mouth, then would you have felt any love for this lotus?

We go now. (*Walking about and seeing.*) Ah! here is standing the lord of elephants accompanied by his mate and having his trunk rested on a branch of the Nípa-tree. I shall try to obtain the intelligence of my beloved from him. Therefore I shall go near him.

[Afflicted in consequence of the separation from his mate, (the lord of elephants is wandering) in the forest, with the perfume-maddened bees (clustering round him.)]

(*Observing.*) Or rather I must not make haste; for, this is not the time to approach him.

Let him first taste the twig torn from the S'allakí-tree and (now) offered to him by his dear mate with her trunk, a twig—which has leaves newly put forth and whose juice is sweet like wine.

(*Waiting for a moment, and seeing.*) Ah! he has finished taking his meals. Well then, I shall go near him and ask him.

[I ask you, oh best of elephants! answer me; oh you

who can destroy the biggest tree with a blow (struck) in sport! have you seen my beloved, whose beauty far surpasses that of the moon, passing in front of you?]

(*Advancing two steps.*)

Oh you lord of the herd of elephants, who are under the influence of rut! has that lady of permanent youth ever come in the range of your far-reaching sight? she—who is like the digit of the (new) moon amongst young women, whose hair are beautified with Yúthiká-flowers, and who has a charming appearance.

(*Hearing, joyfully.*) Ah! I have been consoled by this your roar, charming as well as grave, because it indicates that you have seen my beloved (with your own eyes). And I have great attachment for you on account of your resemblance with me.

They call me the lord of kings, you are the lord of elephants. Your temple-juice is such that its flow is continuous and copious, and such is also my liberality towards the supplicants. Amongst all excellent women Urvaśí to me is dearest as this mate is to you in this herd. Every particular of yours resembles that of mine: but may you never suffer the pain of separation from the beloved!

May your honour live happily. We shall now go. (*Walking about, and casting his look on one side.*) Ah! here I see that mountain named Surabhikandara which is supremely charming. It is a favourite with the nymphs. I hope, that beautiful lady will be found in the low land (at the foot) of this mountain. (*Walking about and seeing.*) Oh! what a deep gloom is here! However, I shall see by the light of the lightning. Alas! as a consequence of my own sinful actions, even the cloud has become destitute of lightning. Still, I shall not go back without having asked this mountain.

[See! a wild boar engaged in his own business, is wandering about in the thick part of the forest, having

entered it with a resolute heart, and cleaving the ground with his sharp hoofs stretched out.]

Oh mountain having expansive slopes! has the lady with handsome hips and bent at the joints and the distance between whose breasts is small, taken resort in the interior of this your forest which is the property of the God of love?

Oh what! he is all silent. I fear he cannot hear because he is at a great distance. Well, I shall go near him and ask him again.

[Show me my beloved oh mountain! whose springs of water are as glistening as the surface of the crystal stone, for whom a head-garland is prepared by various sorts of flowers, and (you) who are made charming by the sweet songs of the Kinnaras!]

(*Then walking about and folding his hands together.*)

Oh lord of all mountains! has the lady, beautiful in every limb and separated *from me* been seen *by you* in this lovely part of the forest!

(*The same verse is repeated behind the curtain; listening, joyfully.*) Oh what! he *replies* that he has seen her, uttering the (same) words in the same order. May your honour too hear something more agreeable than this! Where is my beloved then? (*He again recites 'Oh lord of all mountains &c.'; the same is again repeated behind the curtain. Hearing and recognising.*) Ah, alas! it is my own *echo* proceeding from the mouth of the cave. (*He faints. Then rising, says sorrowfully.*) Ah! I am fatigued. I shall therefore, sitting on the bank of this mountain-river, enjoy the (cool) breeze blowing from the waves. (*Walking about and seeing.*) My mind is delighted at seeing this river though rendered turbid by fresh (rain-water.) For,

I am sure, this is that same passionate lady transformed into a river, since it goes in a zigzag way, stopping at and avoiding various inequalities (as if she is walking crookedly

referring now and then to my faults), having the waves for frowning eyebrows and the row of frightened birds for the girdle, and dragging along with it the foam as if it were her cloth loosened through excitement (due to anger.)

Well, I shall now propitiate her. (*Folding his hands together.*)

[Oh river—having birds which are agitated and unkind to me! Oh river—who are anxious to reach the shores of the Ganges! Oh ye river—resonant with the (humming of the) swarms of bees! Be appeased, oh fair one! oh river, my beloved!

Having thrown up the arms in the form of waves dashed up by the (violent) easterly wind, the Lord of the seas is dancing gracefully with the (reflected) clouds for his limbs, having for his (feet-)ornaments the reddish conch-shells together with swans and other birds, whose covering (of clothes and garlands) is composed of blue lotuses thickly surrounded by elephants and crocodiles, and to whose dance time is beaten by the water repeatedly striking against the shore; (In the meantime) the new *rainy season* is pervading all the ten quarters and giving them a gloomy appearance.]

In me who have fixed my love on you, who always speak pleasing words, and whose mind is averse to any violation of love, (in such a person) what small fault do you see, for which you Oh proud lady! abandon this your humble servant?

Oh what! she is all silent. (*Thinking.*) Or rather it is a river in reality; for, Urvaśí will not leave Purúravas and *go to meet* the ocean (as his mistress). Let it be. Good things are to be obtained by not despairing. Therefore I shall go to the very place where that fair-eyed one became invisible to my eyes. (*Walking about and seeing.*) Meanwhile *I shall request this deer*, that is sitting here, for the purpose of getting information about my beloved,

[In the proximity of a big tree having clusters of new

flowers, the lord of elephants by name Airávata consumed by the fire of separation from his mate, is wandering in the Nandana-forest, which is rendered charming by the murmuring sound of the warbling of cuckoos singing sweetly in consequence of love-intoxication.]

(*I shall request this deer*) who, with his black-spotted skin, seems to be a glance cast by the Beauty of the forest to behold the new herbage.

(*Observing.*) Why indeed has he turned his face in another direction as if disregarding me ? (*Seeing.*)

The doe, while approaching him, was stopped by her young one desirous of sucking the udder : at *her* he is looking with a steadfast gaze, by turning his neck.

[If the fawn-eyed celestial lady, walking slowly owing to the heaviness of her hips, with her breasts large high and fully developed, whose youth is permanent, whose body is slender and whose gait is like that of a swan,—if she, wandering in the forest lighted up by the (splendour of the) sky, has been seen by you, then do deliver me from the midst of the sea of (sorrow due to) separation.]

(*Going near and folding his hands together.*) Oh you lord of the doe !

Have you seen my beloved in the forest ? I tell you her characteristic,—listen ! She too casts a pleasing look just as your mate does with her long eyes.

Oh what ! disregarding my words, he stands with his face (turned) towards his mate. It is natural ; (for) the reverse of fortune is an object of contempt. From hence I shall now go to another place. (*Walking about and seeing.*) Ah ! I see a trace of her way.

This is that same red-flowering Kadamba-tree, one of whose flowers indicating the end of summer was put into the hair as a crest-ornament by my beloved, although it was hard on account of its filaments not being fully formed.

(*Walking about and seeing an Aśoka-tree.*)

Oh red-flowered Aśoka ! where possibly may that thin-

waisted lady have gone leaving (me) a person devoted to her? (*Seeing it with its head being shaken by the wind, says angrily.*) Why do you *falsely* nod your head, (as if) affected by rheumatism, to say that you have not seen her? *for*, unless you received a kick of her foot how could these your flowers have come into existence, flowers—whose petals are bitten by the cluster of bees that come with eagerness and closely gather together?

Well, may your honour live happily. (*Walking about and seeing.*) What indeed can this be that is seen in the crevice of the rock and is intensely red?

This, being surrounded with lustre, cannot be a piece of flesh of an elephant killed by a lion. Nor can it be a spark of fire, for this forest has been rained upon. (*Recognising.*) Ah! this is a jewel having red colour like that of the blossom of red Aśoka, to take up which the sun is as it were endeavouring with his rays stretched out (like hands).

Ah! it attracts my mind. Well, I shall just take it up.

[With his hopes fixed on his beloved, with his eyes filled with tear-drops, and with his face emaciated, the lord of elephants is wandering in the forest being distressed.]

(*Gesticulates taking it up. Having taken it.*) Or rather,

(If) my beloved, in whose crest, scented with the Mandára-flowers, this (jewel) deserves to be placed, is herself difficult to be obtained at present, why then should I spoil it by my tears?

(*So saying he throws it down.*)

(*Behind the curtain.*)

Oh child! take it up, take it up.

This is the jewel, called Sangamaníya, produced from the red lac applied to the feet of Párvatí, which when possessed (by any one) brings about in a short time the union with the beloved person.

King.—(*Listening.*) Who can he be that directs me thus? (*Seeing.*) Ah! some holy sage, living the life of a deer, takes compassion on me. Oh sir! I have been obliged to you for your advice. (*Taking up the jewel.*) Oh you Sangamaníya!

If you will bring about the union of me, who am separated from my beloved having slender waist, then I will make you my crest-jewel as the god S'iva did the young moon.

(*Walking about and seeing.*) Ah! why is it that my mind is delighted as I am looking at this creeper though it is destitute of flowers? Or it is but proper that it should delight my mind. For, this

Slender creeper, having its leaves washed by the rain-water appears to me as if *its* lower lip was washed with tears. It having ceased to put forth flowers owing to the absence of its (flowering) season, appears as if *it* is destitute of ornaments. It being unaccompanied by the humming sound of bees appears as if *it* is standing in silence owing to sorrowful thoughts: (thus) it looks as if that passionate lady having spurned me when fallen at her feet is (subsequently) stung with remorse.

Therefore I am desirous of embracing this creeper which resembles my beloved.

[Oh creeper! look here, I am wandering having lost my *heart.* If fortunately I get her again, then I shall go away out of this forest and shall not allow that cruel lady to enter it again.]

(*Going near, he embraces the creeper. Then enters Urvasí in its place.*)

King.—(*With his eyes still closed he gesticulates the feeling of touch.*) Ah! my body feels delighted as if by (its having come in) contact with the limbs of Urvasí. However, I have no confidence. For,

That which I first judge to be pertaining to my beloved turns out to be another in a moment. Therefore I, who

(believe to) have got my beloved (at least) by the touch will not open my eyes at once.

(*Slowly opening his eyes.*) Oh what! it is really my beloved. (*He faints and falls.*)

Urvas'i'.—(*Shedding tears.*) Revive, revive my lord.

King.—(*Regaining consciousness.*) Oh dearest! it is today that I have (real) life.

Oh beautiful lady! I am glad that, as consciousness is got back by a dead person, so you have been got back by me who was sinking deep into darkness arising from your separation.

Urvas'i'.—The state of your majesty was indeed clearly seen by me who had (not lost) my internal organs.

King.—I do not at all understand the meaning of your expression 'Abhyantarakaraṇayá' (having internal organs).

Urvas'i'.—I shall tell (you). But first may your majesty be pleased to excuse me that your majesty was reduced to this state by me when under the influence of anger.

King.—Oh blessed lady! there is no more need for propitiating me. At your very sight my inmost soul, with its external and internal organs, is (completely) pleased. So, tell me how for so long a time your ladyship remained without (coming to) me.

[By me wandering through the forest in search of you, was asked with tears, a peacock, a cuckoo, a swan, a ruddy-goose, a bee, an elephant, a mountain, a river, an antelope, and in fact, who not ?

Urvas'i'.—All this account about your majesty has been witnessed by my internal organs.

King.—My dear! I do not really understand what you mean by 'Antahkaraṇa' (internal organ.)]

Urvas'i'.—Listen my lord. Formerly the holy Kártikeya, having taken the vow of perpetual celibacy, resorted to the bordering region of the Gandhamádana-forest by name Akalusha, and made this rule...

King.—What was it ?

Urvas'i'.—...'Whosoever of women will enter this region, she shall be transformed into the form of a creeper.' And he made this the end of the curse—'She shall not be released from that form except by (means of) the jewel produced from the red lac applied to the feet of Párvatí.' Then I, having my heart stupified by the curse of the preceptor and (therefore)not remembering the rule of the deity, entered the Kumára-park which ought to be shunned by women, (after I left you) not accepting your apology. And as soon as I entered, my form was transformed into that of a Vásantí-creeper growing near the boundary of that park.

King.—My dear ! all is explained (now).

How (else) could you, oh my beloved ! endure a long separation from me, you—who consider me to have gone on a journey even when I fall asleep on the bed being wearied with fatigue ?

Having learnt from a sage that this was the means of my union with you, just as you mentioned it, I obtained you through the supernatural power of this jewel. (*Then he shows her the jewel.*)

Urvas'i'.—Ah ! this is the Sangamaníya-jewel. And hence it is that I resumed my original form as soon as I was embraced by your majesty. (*Taking the jewel she places it on her own head.*)

King.—Oh beautiful lady ! just remain so for a moment.

Your face, overspread with the shining red lustre of the jewel placed on your head, bears the beauty of a (sun-)lotus reddened by the rays of the early sun.

Urvas'i'.—Oh sweet-speaker ! it is indeed a long time since you left Pratisṭhána. Perhaps your subjects would blame me. So, come let us go back.

King.—As your ladyship says.

(Then they both get up.)

Urvasí.—Now, in what way would your majesty like to go?

King.—Oh you having a sportive gait! take me home on a new cloud made to serve as a balloon, supplied with a flag by the flashes of lightning, and decorated with a new painting in the form of the rain-bow.

[Being united with his beloved, having his body decorated by the hair standing erect (with joy), and obtaining a heavenly car according to his desire, a young swan is flying away sportively.]

(Then they both go out.)

THE END OF ACT IV.

[illegible]

ACT V.

(Then enters the delighted Buffoon.)

Buffoon.—Ah, ah! I am glad that my dear friend, having enjoyed himself in company with Urvaśí in the sacred forests the most prominent of which is the Nandana-park, has returned after a long time. Now after having entered the city, he rules his kingdom being honoured by his subjects with respectful salutations (and presents). Nothing is wanting to him except issue. Today being a sacred day, his majesty bathed with his queens at the confluence of the holy Gangá and Yamuná, and has now entered his tent. I shall therefore go and take the first share of the flowers and ointments of his majesty who is being decorated. *(Then he walks about.)*

(Behind the curtain.)

Alas, alas! the (red) jewel used as the crest-jewel by his majesty's most intimate wife has been snatched away by a vulture mistaking it for a piece of flesh, while I was carrying it in a small basket of palm-leaves spread over with a piece of (white) silken cloth.

Buffoon.—*(Listening.)* Alas! alas, a great calamity has befallen. For, the crest-jewel by name Sangamaniya was highly valued by my friend; and hence it is that his majesty is coming in this direction, having left his seat before finishing his toilet. Therefore, I shall approach him. *(Goes out.)*

End of the introductory Scene.

(Then enters the king with his attendants in excitement.)

King.—Oh Vedhaka, oh Vedhaka!

Where is that thief-of-a-bird who has brought upon himself his own death and who has committed his first theft in the house of the protector himself?

Mountaineer.—Here, here is he hovering, as if

drawing lines in the sky with the jewel the golden string of which is held in the point of his beak.

King.—(Yes) I see him.

This bird holding the jewel with its golden thread hanging down from his beak, and quickly wheeling round, describes a circle of the line of its red colour resembling the circle described by a (whirling) fire-brand.

But what is to be done now?

Buffoon.—(*Going near.*) Sir, no mercy (should be shown) in this case. The offender must be punished.

King.—Your honour speaks rightly. The bow, the bow please.

Yavani'.—Here I bring it. (*Goes out.*)

King.—Friend! the wretched bird is not to be seen. Where possibly should he have gone?

Buffoon.—Sir, the vulture that must be punished has flown away here in the southerly direction.

King.—(*Turning round and seeing.*) I see it now.

This bird supplies an ear-ornament to (the face of) that quarter of the sky, with the jewel glowing with lustre, as if with a bunch of (red) Aśoka-flowers.

Yavani'.—(*Entering with a bow in her hand.*) My lord! here is the bow together with the arm-guard.

King.—What is the use of the bow now? That eater-of-raw-flesh has gone beyond the range of my arrow. So that,

That excellent jewel now carried afar by the bird, appears like the planet Mars at night being in contact with a piece of thick cloud.

(*Looking at the Chamberlain.*) Noble Látavya!

Chamberlain.—May your highness command.

King.—Please say to the chief police-officer in my name, that he should search for that thief-of-a-bird when it shall resort to its perching tree in the evening.

Chamberlain.—As your highness commands. (*He goes out.*)

Buffoon.—Sir, may your honour now sit down. Where can the robber of the jewel go so as to escape your punishment?

King.—(*Sitting down together with the Buffoon.*) Friend!

I do not prize the jewel, which is snatched away by the bird, merely because it is a jewel, but because Oh friend! by that Sangamaníya-jewel I have been united with my beloved.

Buffoon.—Yes, you have told me so before.

(*Then enters the Chamberlain bringing with him a jewel with an arrow.*)

Chamberlain.—Victory, victory to the lord.

That bird, which deserved to be killed, fell down from the sky along with the crest-jewel, having its body pierced by this your anger transformed into an arrow, and thus getting its due for its offence.

(*All express astonishment.*)

Chamberlain.—To whom should this jewel, washed with water, be given?

King.—Oh Vedhaka! go; get it purified by fire and let it be kept in a box.

Mountaineer.—As your lordship commands. (*Then he goes out taking with him the jewel.*)

King.—Noble Látavya! does your honour know to whom this arrow belongs?

Chamberlain.—It seems to have a name engraved on it. But my sight is not able to distinguish the letters.

King.—Well then bring the arrow here so that I may ascertain them.

(*The Chamberlain does accordingly. The king reads to himself the letters forming the name, and thinks.*)

Chamberlain.—Now I (go and) attend to my duties (*Then he goes out.*)

Buffoon.—What are you thinking of?

King.—Just hear the letters forming the name of the killer.

Buffoon.—I am attentive.

King.—Hear. (*He reads.*)

"This is the arrow of the prince Áyuh, the son of Aila; born of Urvaśí, an archer and destroyer of the lives of his enemies."

Buffoon.—(*With delight.*) I congratulate your honour upon your having got a son.

King.—Friend! how is that? I have never been separated from Urvaśí except when I attended the sacrificial session in the Naimisha-forest. During all (other) time I did not observe any marks of pregnancy, much less the birth of a child. However,

For some days, her body had merely the nipples of the breasts dark-coloured, the complexion of her face pale as the leaf of a Lavalí-creeper, and the eyes languid.

Buffoon.—Your honour need not suppose all human attributes (to be existing) in celestial nymphs. Their actions are concealed by their supernatural power.

King.—Let it be as you say. But what reason could there be for her to conceal her son?

Buffoon.—So that your highness may not desert her as growing old!

King.—Have done with jesting. Think seriously.

Buffoon.—Who can guess the secrets of celestial beings?

(*The Chamberlain having entered.*)

Chamberlain.—May the king be ever victorious. My lord! a female ascetic has come from the hermitage of Chyavana bringing with her a boy, and wishes to see your majesty.

King.—Bring both of them in, without delay.

Chamberlain.—As the lord commands. (*Then he goes out and re-enters with the female ascetic and the boy having a bow in his hand.*)

Chamberlain.—This way, this way holy lady! (*All the three walk about.*)

Buffoon.—(*Observing.*) May this be the same Kshatriya-boy whose arrow, inscribed with a name, pierced the the vulture as its mark (aimed at)? For, he resembles your honor very much.

King.—It may be so, and hence it is that,

My eyes as they fall on him are filled with tears; my heart feels affection as towards a son, and my mind is delighted; and I, who have lost all strength of mind, wish to embrace him closely with my trembling limbs.

Chamberlain.—Holy madam! please wait here.

(*The female ascetic and the boy stand.*)

King.—Mother! I salute you.

Female Ascetic.—Oh noble one! may you perpetuate the lunar race. (*To herself.*) Ah! the relation of father and son between this royal sage and A'yuh is clearly *seen* though not *told* (by any one). (*Aloud.*) Child! salute thy father.

(*The boy folds his hands with the bow and salutes him.*)

King.—Child! may you live long!

Youth.—(*To himself.*) If so much affection springs up (in me) by merely hearing that he is my father and I am his son, how much must be the affection towards the parents (in the minds) of those (children) who are brought up on their laps.

King.—Oh holy lady! what is the reason of your coming?

Female Ascetic.—Let the great king hear. This long-lived A'yuh, as soon as he was born, was delivered into my

hands as a deposit by Urvaśí having some object in view; and the rites, such as the birth ceremony and others, as prescribed for a son of Kshatriya, have all been performed in his case by the venerable Chyavan. After he had received general education, he was initiated into the science of archery.

King.—(Then) he has indeed got a protector.

Female Ascetic.—Today when he had gone along with the sons of the ascetics to gather flowers fuel and Kuśa-grass, he acted against the (rules of the) hermit-life.

Buffoon.—(*Anxiously.*) How was it?

Female Ascetic.—I hear, a vulture that had brought a piece of flesh and had taken its seat on the top of a tree, was aimed at (and killed) by him with his arrow.

(*The Buffoon looks at the king.*)

King.—And what followed then?

Female Ascetic.—Then the venerable Chyavana upon getting information about it, bid me to return the deposit into the hands of Urvaśí. I wish therefore to see the lady Urvaśí.

King.—Well then let your holy ladyship take the seat.

(*The female ascetic sits on a seat brought to her.*)

King.—Noble Látavya! let Urvaśí be called.

Chamberlain.—As your highness commands. (*He goes out.*)

King.—(*Looking at the boy.*) Come here, child! come here.

It is said that the touch of the son pervades (and gratifies) the whole body. Therefore coming to me at once gladden me, as the rays of the moon gladden the moon-stone.

Female Ascetic.—Child! (go and) gladden thy father.

(*The boy approaches the king and respectfully clasps his feet.*)

King.—(*Embracing the boy and making him sit on the foot-stool.*) Child! salute this Bráhmaṇa here who is the dear friend of your father, without any fear.

Buffoon.—Why will he fear? Surely he must have been acquainted with a monkey by his residence in a hermitage.

Youth.—(*With a smile*) Papa, I salute you.

Buffoon.—God bless you. May you prosper.

(*Then enters Urvaśí and the Chamberlain.*)

Chamderlain.—This way, this way lady.

Urvas'i'—(*Seeing the boy.*) Who indeed can he be who with his bow is sitting on the foot-stool, his hair being tied into a knot by his majesty himself? (*Seeing the female ascetic.*) Ah! this is my son A'yuh as is indicated by the presence of Satyavatí. He has grown up a good deal indeed. (*So saying she walks on joyfully.*)

King.—(*Seeing Urvaśí.*) Child!

Here comes thy mother intently looking at thee and wearing a breast-cloth through which the flow of affection (in the form of milk) has penetrated.

Female Ascetic.—Child! come on, (let us) go to receive thy mother. (*She goes near Urvaśí with the boy.*)

Urvas'i'.—Mother! I salute thy feet.

Female Ascetic.—Dear daughter! (may you ever) be honoured by your husband.

Youth.—Mother! I salute you.

Urvas'i'.—(*Embracing the boy with his face raised.*) May you always please your father. (*Approaching the king.*) May the great king be ever victorious.

King.—Welcome to you who have got a son; (come and) sit here. (*He gives her half of his seat.*)

(*Urvaśí sits down. All sit in their proper places.*)

Female Ascetic.—Dear daughter! this A'yuh has received education and has now become able to wear an armour; therefore this deposit (placed into my hands) has been returned in the presence of your husband. So I wish to be allowed to go: my duties in the hermitage are obstructed.

Urvaśí.—Having seen your holy ladyship after a long time I am very much desirous (of your company). I cannot allow your ladyship to go. But to detain your ladyship is improper. Therefore may your ladyship go to meet again!

King.—Mother! give my salutation to the venerable Chyavana.

Female Ascetic.—It shall be so.

Youth.—Reverend lady! if you are really going back, pray take me also to the hermitage.

King.—Oh child! you have already lived in the first order of life. It is time for you now to enter upon the second.

Female Ascetic.—Child! follow the advice of your father.

Youth.—Well then,

Send me the peacock Maṇikaṇtha when he has got his plumage, who used to sleep on my lap feeling happy by my gently rubbing his crest.

Female Ascetic.—(*Smiling.*) I will do so.

Urvaśí.—Reverend lady! I salute thy feet.

King.—Reverend lady! I bow to you.

Female Ascetic.—Good-bye to you. (*So saying she goes out.*)

King.—(*Urvaśí.*) Oh blessed one!

Today I have become the foremost of those who have got sons, by means of this your good son, as Purandar by Jayanta born of Paulomí.

(*All show that their eyes are dazzled.*)

King.—(*Looking up at the sky.*) How is it that there is a flash of lightning in the cloudless sky ?

Urvas'i'.—(*Observing closely.*) Ah ! it is the holy Nárada.

King.—(*Observing closely.*) Yes, it is the holy Nárada who,

With his cluster of matted hair yellowish like the streaks of Gorochaná, and with his sacred thread as white as the digit of the new moon, appears as if he were the moving Kalpavriksha-tree having golden branches and being beautifully decorated with the excellent strings of pearls.

Please get the materials of reception for him.

Urvas'i'.—(*Taking what is mentioned above.*) Here are the materials of reception for his holiness.

(*Then enters Nárada. All rise.*)

Na'rada.—Victory, victory to the guardian of the middle world !

King.—(*Taking the materials of reception from the hands of Urvaśí, and offering them to Na'rada.*) Revered Sir ! I salute you.

Urvas'i'.—Holy Sir, I bow to you.

Na'rada.—May you, husband and wife, be never separated (from each other.)

King.—(*To himself.*) I hope that it will be so. (*Embracing the boy, aloud.*) Child ! salute his holiness.

Youth.—Holy sir ! A'yuh the son of Urvaśí salutes you.

Na'rada.—May you be long-lived !

King.—Please take this seat.

Na'rada.—Very well. (*So saying he sits down.*)

(*All sit down after Na'rada.*)

King.—(*Humbly.*) Holy sir, what may be the cause of thy coming ?

Oh slender-waisted one! is here this sudden separation from you fallen to my lot, like the fire of lightning falling upon a tree whose pain of heat has just been removed by the first shower from the cloud.

Buffoon.—See how that good fortune has given rise to a chain of misfortunes. For, now I fear his majesty is sure to put on bark garments and go to a forest for penance.

Urvas'i'.—And moreover, the great king will think that I, who am unfortunate, consider to have finished my business, when I now go to heaven, after getting back my son who has received education; and that therefore I am ready to leave him.

King.—Oh fair lady! don't think so, don't.

For, the dependence upon others, which causes separation easily, does not allow one to do what is dear to him. Do you therefore obey the order of your lord; and I, on my part, having entrusted the kingdom to (the care of) your son, shall betake myself to the forests over which roam the the herds of deer.

Youth.—Papa will be pleased not to harness a young bullock to a yoke which hitherto has been borne by a grown-up bull.

King.—Dear child! don't say so, don't.

An elephant of a superior kind, though but a cub, subdues other (ordinary) elephants. The poison of even a young serpent *is* very deadly in its effects. So a sovereign lord though but a young boy is able to protect the earth. For, this eminent power which enables one to do his duty arises from nature itself and not from age.

Oh noble Látavya!......

Chamberlain.—May the lord command.

King.—......Say to the council of ministers in my name 'Let the coronation of (the prince) A'yuh be arranged for.'

Chamberlain.—As the king commands. (*Goes out sorrowfully.*)

(*The prince salutes them in that order.*)

Na'rada.—Welfare to your honour.

King.—Be the most prominent person in the family.

Urvas'i'.—Always try to please your father.

(*Behind the curtain, two bards.*)

Two Bards.—Glory to the heir-apparent.

First Bard.—May you be worthy of your father with your qualities liked by the people, as the divine sage Atri of Brahma', as the moon of Atri, as Budha of the moon, and as his majesty of Budha for, in your distinguished family the highest of all blessings have already borne their fruit.

Second Bard.—The royal splendour divided between this your father who is the foremost of the great and you who have virtuous conduct and undaunted courage, shines now all the more, as the Ganges does, having its waters divided between the Himálaya (who is the highest of the high) and the ocean (who is immovable and of unshakable gravity.)

Nymphs.—(*Going near Urvaśí.*) We congratulate our dear friend upon her son's being (crowned) heir-apparent and her being no more liable to be separated from her husband.

Urvas'i'.—Surely this good-fortune is common to us all. (*Taking the prince by the hand.*) Come child, (go with me and) salute your eldest mother.

(*The prince begins to go.*)

King.—Wait, we shall just go to her ladyship together.

Na'rada.—This splendid scene of the installation of your son A'yuh as heir-apparent calls to my mind (the glory of a Mahásena when he was invested with the command of the forces by Indra.

King.—I am favoured by Indra.

Na'rada.—Oh king! what more good should Indra do to you?

King.—If Indra is pleased with me what more need I wish! However may this come to pass—

(*A saying in honour of Bharata.*)

May there always be the union of the goddesses of wealth and learning, who are hostile to each other,—a union which is difficult to be found in one *place*, for the welfare of the good !

And moreover.

May every one pass safely through his difficulties ! may every one behold good fortune ! may every one attain his desires ! and every one be everywhere happy ! !

(*Then all go out.*)

THE END OF ACT V.

THE END OF THE DRAMA OF VIKRAMORVAS'I'YA COMPOSED BY KA'LIDA'SA.

NOTES.

Abbreviations:—A. D.=Apte's Dictionary. Bhá.=भामिनीविलास. C.=Prof. Edward Byles Cowell. G.=Apte's Guide to Sanskrit Composition. Ká.=कादंबरी. K. G.=Higher Sanskrit Grammar, by Mr. M. R. Kale, B. A. Ku.=कुमारसंभव. M.=मालविकाग्निमित्र. Me.=मेघदूत. Mm.=मालतीमाधव. M. W. D.=Monier William's Dictionary. P.=Shankar Pandurang Pandit, M. A. R.=रघुवंश. Ru.=रुक्मिणीपरिणय. S.=शाकुंतल. U. उत्तररामचरित. W.=Prof. H. H. Wilson.

Act I.

P. 1. L. 1. **अथ**—A particle used at the beginning and supposed to indicate auspiciousness, like the particle *Om*.

P. 1. L. 2. **विक्रमोर्वशीय**—(*a*) 'विक्रमेण प्राप्ता उर्वशी, तां अधिकृत्य लिखितम्.' This dissolution appears to be far-fetched, and the idea '*Urvas'i* won by valour' is not sufficiently suggestive of the character of the play. (*b*) The commentator *Kátavema* says 'विक्रमं च उर्वशीं च अधिकृत्य कृतं नाटकम् । विक्रमशब्दः पुरूरवस्संज्ञः इति संप्रदायः', tradition has it that the king *Vikrama* had the title of *Purúravas*. It means 'the drama of *Urvas'i* dedicated to, or composed under the patronage of the king *Vikrama*.' It is likely that our poet intended to veil the real sense, (by which he meant to immortalize the name of his patron and which must have been quite intelligible to the audience and the readers of those days,) by the ambiguous word *Vikrama* cf. 'अनुत्सेकः खलु विक्रमालंकारः' P. 10 L. 21. & see our note thereon. Instances are not wanting of the poets having meant to perpetuate the memory of their patrons in the titles of their works: thus *Vidyánátha* patronized by *Pratáparudra* names his work '*Pratáparudra*' and *Hemachandra* patronized by *Siddharája* calls his work '*Siddhahemachandra*.' It appears, therefore, that *Kálidása* must have lived at the court of *a* king *Vikrama*, or probably *the* king *Vikramáditya* of 56 B. C.

The termination य has the sense of 'with reference to.' The adjectival form *Vikramorvas'iya* is better than *Vikramorvas'i*, as *S'ákuntala* is better than *S'akuntalá*.

P. 1. L. 3. **नांदी**—Agreeably to the national prejudices & the religious complexion of the occasions on which dramas were represented, every play begins with a benedictory verse invoking the protection of a deity

in favour of the audience. It is so called because it causes *gratification* to gods & to men. Def.: 'देवद्विजनृपादीनां आशीर्वचनपूर्विका । नंदंति देवता यस्यां तस्मान्नांदीति कीर्तिता ॥.' See our note on नांद्यंते. P. 1. L. 8.

P. 1. L. 4. वेदांतेषु—In the *Upanishads* which form the *last* portion of *Veda* and are to be studied in the *end.* They treat of the nature and relation of *Jívátmá* and *Paramátmá,* contain the essential doctrines and teach the *ultimate* aim of *Veda.* रंगनाथ says that 'वेदांतेषु' is an उपलक्षण implying 'पुराणादिषु अपि.'

P. 1. L. 4. यमाहुः—'Whom the sages or wise men (तत्त्वविदः) describe as.'

P. 1. L. 4. एकपुरुषं—The Supreme Spirit, the original source of all. He alone exists from eternity, all emanates from him & in him will all vanish. He is called *Purusha* either because he is *Purána,* ancient, or because he reposes in body (पुरि देहे शेते इति)—for according to *Vedánta*-philosophy the *Jívátmá* in the human body is identical with *Paramátmá.*

P. 1. L. 4. व्याप्य स्थितं—'Who remains after having pervaded; who is so great that even after occupying heaven & earth there remains some part of him without space to occupy. cf. पुरुषसूक्त—स भूमिं विश्वतो वृत्वा अत्यतिष्ठद्दशांगुलम्' P. But रंग० says 'द्यावापृथिव्यौ व्याप्य स्थित । व्यापको हि भगवान् रुद्रः इति.' cf. श्रुतिविषयगुणा या स्थिता व्याप्य विश्वं' S. I. 1. and 'पूर्वापरौ तोयनिधी वगाह्य स्थितः पृथिव्या इव मानदंडः' Ku. I. 1. where commentators do not take the sense of *avas'ishtatva.* It may therefore mean simply *vyápnuvantam* 'pervading, spread through all space.'

P. 1. L. 4. रोदसी—'Upper & lower world;' from रोदस् *n.* upper world, heaven, which is the seat of the *roaring* winds (रुद् to cry, roar).

P. 1. L. 5. अनन्यविषयः— न विद्यते अन्यः विषयः वाच्यः यस्य । ईश्वरशब्दस्य शिवमात्रवाचकत्वम्. cf. 'द्वितीयगामी न हि शब्द एषः' R. III. 49 (exclusively applicable), and 'अनन्यनारीसामान्यः' P. 54. L. 12. (exclusively devoted).

P. 1. L. 5. शब्दो यथार्थाक्षरः— यौगिकी संज्ञा. अर्थं अनतिक्रम्य वर्तंते अक्षराणि यस्मिन्. cf. 'यस्यार्थयुक्तं गिरिराजशब्दः' Ku. I. 13. 'परंतपो नाम यथार्थनामा' R. VI. 21. 'राजा—अर्थवान्खलु मे राजशब्दः' S. V. (where अर्थवान् सप्रयोजनः—राघवभट्ट.) Significant name. 'To whom alone, in its full meaning belongs the title of Lord.' C.

P. 1. L. 6. अंतर्मृग्यते=हृदये, चेतसा ध्यायते *i. e.* by contemplation. cf. 'ईश्वरः सर्वभूतानां हृद्देशेऽर्जुन तिष्ठति.'—गीता. XVIII. 61.

P. 1. L. 6. नियमितप्राणादिभिः=(*a*) नियमित+प्राणादि restraining (यम्)

five vital winds (प्राण, अपान, समान, व्यान, उदान), or rather (*b*) नियमित-प्राण+आदि by means of suspended breath and *other penances.*

P. 1. L. 7. स्थाणुः—A name of *S'iva*, existent or eternal, from स्था to be. Some say he is so called because he stood as firm and motionless as a post (*Sthánu*) while practising penances, 'स्थाणुवत् निश्चलो यस्मात् स्थितः स्थाणुरतः स्मृतः.' It is to be noted that in several places in his works, our poet refers to the god *S'iva*; (1) 'प्रत्यक्षाभिः प्रपन्नस्तनुभिरवतु वस्ताभिरष्टाभिरीशः' S. I. 1. (2) 'सन्मार्गालोकनाय व्यपनयतु स नस्तामसीं वृत्तिमीशः' M. I. 1. (3) 'जगतः पितरौ वंदे पार्वतीपरमेश्वरौ' R. I. 1. (4) S. VII. 35. (5) God *S'iva* forms the subject of Ku. (6) Me. I. 33, 34, 35. This may go to prove that he was a devotee of *S'iva*, although tradition and his name itself make him a devotee of a goddess. But in his *Setukávya* he invokes *Vishnu*, and in his works there are many passages praising *Vishnu* and describing him as the supreme God, 'नमो विश्वसृजे तुभ्यं' R. X. 16, 18. While in Ku. II. 4, 9 he describes *Brahmadeva*, as the highest God, 'नमस्त्रिमूर्तये तुभ्यं'. And in Ku. VII. 44 he says that *all the three are one*; 'एकैव मूर्तिर्बिभिदे त्रिधा सा'

'This verse (Ku. VII. 44) shows how strongly the ancient Hindu traditions corroborate evangelical truth, (the Christian doctrine of Trinity in Unity-Ed.) and set it forth almost in the very words of the Athanasian creed'-Rev. K. M. Banerjea.

P. 1. L. 7. स्थिरभक्तियोगसुलभो=(*a*) स्थिर+भक्तियोग, स्थिरः विषयादिना अनुच्छेद्यः भक्तियोगः भक्तिप्राप्तिः (योगः उपायः—रंग.), unswerving application to devotion; or rather (*b*) स्थिरभक्ति+योग, स्थिरा भक्तिः योगो ध्यानं च ताभ्याम्, where योग=contemplation, concentration of mind, the systematic practice of abstract meditation.

The *Sánkya* and *Yoga* are two of the *Shaddars'anas* or six Hindu philosophies. The first, established by *Kapila*, does not acknowledge a Supreme Being & is called *Niris'varasánkhya*. The second, established by *Patanjali*, acknowledges the existence of a Supreme Being and is called *Ses'varasánkhya*; it is a subdivision of the original *Sánkhya* but is practically reckoned as a separate system and goes by the name of *Yoga*-philosophy. It chiefly aims at teaching the means by which the human soul may attain complete *union* (युज्—योग) with the Supreme Being.

P. 1. L. 7. निःश्रेयसाय=(*a*) निश्चितं श्रेयः यस्य तत् निःश्रेयस् मोक्षः, final beatitude or eternal felicity, or rather (*b*) निर्गतं श्रेयो यस्मात् तत्, (cf. निरतिशय) श्रेयः here being comparative of श्रीमत् or प्रशस्य; to which nothing is superior; most excellent. Supreme happiness.

' Inferior enjoyment in heaven is not an object of desire to the more enthusiastic of the Hindus as it is but finite, and after its cessation the indi-

vidual is born again in the world, and exposed to the calamities of a frail existence. The great aim of devotion is union with the Supreme or Universal Spirit in which case the soul no more assumes a perishable shape'—W. As to the intimate connection between स्थिरभक्तियोग and निःश्रेयस् or मोक्ष cf. गीता VIII.—14, 15, 16—

'अनन्यचेताः सततं यो मां स्मरति नित्यशः। तस्याहं सुलभः पार्थ नित्ययुक्तस्य योगिनः॥
मामुपेत्य पुनर्जन्म दुःखालयमशाश्वतम्। नाप्नुवंति महात्मानः संसिद्धिं परमां गताः॥
आब्रह्मभुवनाल्लोकाः पुनरावर्तिनोऽर्जुन। मामुपेत्य तु कौंतेय पुनर्जन्म न विद्यते॥'

P. 1. L. 8. नांद्यंते—नांद्यंते सूत्रधारः means, after the benediction is ended, the same person continues to speak as *Sútradhâra*.

It appears to have been the intention of the original writers to distinguish between the real character of the *Sútradhára* viz., that of a *Bráhmana* while he recited the *Nándi* and his assumed character of *Su'tradhára* while he carried on the dialogue of the *prastàvaná* as a stage-manager.

For the definition of *Na'ndi* see our note on that word. P. 1. L. 3. It is further thus described 'आशीर्नमस्क्रियारूपः श्लोकः काव्यार्थसूचकः,' *i. e.* besides containing a prayer it is supposed to contain an allusion to the plot of the play. Thus here, वेदांतेषु—in the particular country of that name, *Brahmávarta* (where *Brahma* means the *Vedas*) or the whole *Âryàvarta*. यमाहुरेकपुरुषं—of whom (*viz.* the king *Purúravas*) all wise men speak as the Supreme ruler. व्याप्य स्थितं रोदसी—whose fame has spread through both the worlds. यस्मिन्...यथार्थाक्षरः—in whose case the title *Ruler* is true in every sense. अंतर्...मृग्यते—The *Yogins*, who ought to think of God and none else all the time, (they too) often remember him and admiringly say to themselves 'what a good ruler *Purúravas* is: the like of him the world has never witnessed.' सः...वः—That firm-minded (or godlike, रुद्ररूपः तद्‌शत्वात्) king who is devoted to his obedient subjects, and obedient to his devoted beloved—may the rule of that king be a blessing to you!

P. 1. L. 9. सूत्रधारः—सूत्रं प्रयोगानुष्ठानं धारयति प्रवर्तयति इति. 'नाट्यस्य यदनुष्ठानं तत्सूत्रं स्यात्सबीजकं। रंगदैवतपूजाकृत् सूत्रधार उदीरितः॥' The director or principal actor who arranges the cast of characters, instructs them & takes a leading part in the *prastávaná*.

This word being derived from *Sútra* thread and *Dhàra* holder, puller, appears to have been originally applied to an exhibitor of dolls and paper-figures which danced while he spoke. It is probable that such exhibitions preceded dramatic performances.

P. 1. L. 9. अलं—अलं and कृतं meaning 'enough of' govern the Instrumental case. अलं, in this sense may also be used with a gerund, as अलं गृहीत्वा. G. 57.

P. 1. L. 9. नेपथ्य— (as वेतन, wages, is used for वर्तन, so नेपथ्य for नर्पथ्य or नृपथ्य, नृ नर characters & पथ्य suitable) वेषपरिग्रहस्थलं a room, behind the curtain, where the actors assume *suitable characters.*

P. 1. L. 10. मारिष—(for मार्ष from मर्ष derived from मृष् to have patience. To forgive) A respectable person. In dramas it is used by *Sútradhára* in the vocative (Sir !) as a *respectable* mode of address to one of the principal actors.

P. 1. L. 10. इतस्तावत्—तावत् indicates 'first, without delay.' G. 278.

P. 1. L. 11. प्रविश्य—प्रविश्य expresses the idea of 'hastily, at once' which प्रविशति does not.

P. 1. L. 11. पारिपार्श्वकः—पार्श्वं व्याप्य वर्तते or परिपार्श्वे चरति इति. पार्श्व means side पर्शूनां समूहः, the region of the ribs (पर्शु). Def. 'सूत्रधारस्य पार्श्वे यः प्रवदन्कुरुतेऽर्थनाम् । काव्यार्थसूचनालापं स भवेत्पारिपार्श्वकः ॥,' an assistant of the manager.

P. 1. L. 13. परिषदा दृष्टाः प्रयोगबंधाः—Others read 'परिषदा दृष्टप्रयोगाः प्रबंधाः', 'परिषदेषा दृष्टरसप्रबंधा.' The objection to these readings is that प्रबंध is a mere literary composition, while प्रयोगबंध is a dramatic composition intended to be represented on the stage. P. reads 'परिषदा दृष्टः प्रयोगबंधः' but certainly since कवीनां is plural, the plural प्रयोगबंधाः gives a better sense & is therefore preferable.

P. 1. L. 14. सोऽहम्—Sometimes the forms of तद् are used with the first & second personal pronouns & with demonstratives for the sake of emphasis, often translated by 'therefore,' 'then;' cf. 'सोऽहमाजन्मशुद्धानां···रघूणामन्वयं वक्ष्ये' R. I. 5. and 'स त्वं निवर्तस्व विहाय लज्जां' R. II 40. 'स भवान्' P. 10. L. 11.; M. W. D. gives सोऽहम्='I myself;' therefore in the present instance we may translate it by 'But, I on my part.'

P. 1. L. 14. अपूर्व—अविद्यमानं पूर्वं यस्य, the like of which did not exist before; quite new. But in S. I. also नटी says 'अभिज्ञानशाकुंतलं नाम अपूर्वं नाटकम्.' Thus the word appears to be simply complimentary.

P. 1. L. 14. नाटकं—The general term for all dramatic compositions is रूपक (रूप form, character; रूप् to represent on the stage), it being their chief object to embody characters and feelings and to *exhibit* the natural indications of passion. cf. दृश्यं तत्राभिनेयं तद्रूपारोपात्तु रूपकम्' A *Rúpaka* creates feelings & satisfies all the conditions of a *Kávya*; it is therefore called a *Kávya*, with this difference that it is a दृश्यकाव्य, while रामायण, रघुवंश &c. are श्राव्यकाव्यs which can be heard but cannot be seen represented on the stage. A *Rúpaka* is divided into ten classes, such as नाटक,

प्रकरण, भाण, प्रहसन &c. Thus a *Nátaka* is a class of *Rúpaka* & is a दृश्यकाव्य. It is thus defined :—

'नाटकं ख्यातवृत्तं स्यात्पंचसंधिसमन्वितं । पंचाधिका दशपरास्तत्रांकाः परिकीर्तिताः ॥
प्रख्यातवंशो राजर्षिर्धीरोदात्तः प्रतापवान् । दिव्योऽथ दिव्यादिव्यो वा गुणवान्नायको मतः ॥
एक एव भवेदंगी शृंगारो वीर एव वा । अंगमन्ये रसाः सर्वे कार्यं निर्वहणेऽद्भुतम् ॥'

It is the most perfect kind of dramatic composition; its subject should always be celebrated & important; it has five technical divisions or *joints*; it consists of not fewer than 5 acts & not more than 10. The, hero, being of a noble & famous family, should be brave & noble-minded powerful & meritorious; & he must be a monarch, demigod or divinity. It has only one principal sentiment, love or heroism.

This is common to Greek tragedies. But in Greek dramas there are unities of action, time and place: here of action alone. Another important difference is the total absence of distinction between Tragedy and Comedy, for the Hindu plays never offer a calamitous conclusion. Tragic catastrophe is prohibited by positive rules. The chief end of the Hindu Theatre is to disguise by the insidious sweet, the unpalatable but salutary bitter of the cup··· Length of Hindu plays is another peculiarity··· The precise division of Hindu plays into acts discriminates them from Greek compositions in which division into acts was unknown. W.

Instead of नाटकं, some read 'त्रोटकं' which is thus defined 'सप्ताष्टनवपंचांकं दिव्यमानुषसंश्रयं । त्रोटकं नाम तत्प्राहुः प्रत्यंकं सविदूषकम्.' All dramatic writings are arranged into two classes· रूपक and उपरूपक; and उपरूपक has 18 subdivisious, viz., नाटिका, त्रोटक, प्रस्थान, प्रकरणिका &c; A., and M. Wm. in their Dictionaries, and W. in his Hindu Theatre vol. I. P. XXXI. say that *Vikramorvas'iya* is a *Trotaka*, for though there is no *Vidúshaka* in every act, still the मुख्यलक्षण is present in the play. रंगनाथ says 'प्रत्यंकं सविदूषकत्वात् अत्र शृंगारो अंगी । प्रत्यंकं सविदूषकं इति तु प्रायिकाभिप्रायम् । शृंगारांगित्वम त्रे इह विवक्षितम् । तेन कस्मिंश्चिदंके सविदूषकत्वव्यभिचारेऽपि न क्षतिः । अन्यत् सर्वं नाटकवत्.' Not satisfied with this, in our opinion, lame defence we prefer the title 'नाटकं.' There is no *Vidúshaka* in the 1st and 4th acts; and *Trotaka* is a division of *Uparûpaka* which is described as 'a minor, inferior sort of dramatic composition,' which certainly *Vikramorvas'iya* is not.

P. 1. L. 15. पाठेषु—(पठ् to read or repeat aloud.) पाठः, Recitation. Part. Others read 'पात्रेषु'.

P. 1. L. 15. भवितव्यं—The impersonal forms भवितव्यं & भाव्यं are used in their literal sense of *being, should be,* when the noun or adjective coming after *be* in the English sentence must agree with the agent as an ordinary adjective G. 157 (*a*).

P. 1. L. 17. **आर्यमिश्रान्**—(*m. pl.*) An assembly of honourable men. 'पूज्ये मिश्रवचनं नित्यबहुवचनांतम्'—रंग० If मिश्र be taken as a noun (*m.*), it is an affix applied to the names of great men in the sense of 'respectable person;' then आर्यमिश्रान् means पूज्यार्यजनान् or simply आर्यान्. But if *mis'ra* be taken as an adjective, it means 'Having a *mixture* or collection of, consisting chiefly of;' then आर्यमिश्रान् is an adj. & श्रोतृजनान् is understood. We prefer the first. Some read आर्यविदग्धमिश्रान्='for the most part worthy & learned persons.'

P. 1. L. 18. **प्रणयिषु**—प्रणी I. U. to apply, to request. प्रणयिन् a friend, an humble petitioner. 'प्रणयिषु स्वविद्याविशेषं पश्यतेति प्रार्थयमानेषु अस्मासु.' cf. 'स्वार्थात्सतां गुरुतरा प्रणयिक्रियैव' P. 67. L. 8.

This verse shows the modesty of the poet. All writings of *Kálidása* begin with such modest expressions. cf. 'आपरितोषाद्विदुषां न साधु मन्ये प्रयोगविज्ञानम्' S. I. 2. 'क्व सूर्यप्रभवो वंशः क्व चाल्पविषया मतिः' R. I. 2. See R. I. 2-10. This verse also shows that by this time our poet's fame was more established than when he wrote *Málavikágnimitra*. (cf. 'वर्तमानकवेः कालिदासस्य क्रियायां कथं परिषदो बहुमानः' M. I. 'पुराणमित्येव न साधु सर्वं न चापि काव्यं नवमित्यवद्यम्' M. I. 2.) but less than when he wrote his masterpiece the *S'ákuntala* in which he offers no such apology.

P. 1. L. 18. **दाक्षिण्यात्**—(दक्ष् I. U. to be able. दक्ष adj. clever. दक्षिण adj. skilful, *dakshina* is applied to the right hand as it is the most skilful; thus *dakshina* came to mean right, straightfoward, sincere, honest, kind.) दाक्षिण्य here means kindness; cf. 'दाक्षिण्य' P. 19. L. 12.

P. 1. L. 18. **सद्वस्तुपुरुषबहुमानात्**=सद्वस्तु सदितिवृत्तं, पुरुषो वर्णनीयो नायकः, तयोः आदरातिशयात् । समीचीनं वृत्तं यस्य एतादृशस्य पुरुषस्य प्रशस्तकथानायकस्य वा गौरवात् । **वस्तु**=(वस् to live. वस्तु really existing thing, essence.) Main plot or a drama, subject or matter of a poetic composition. cf. 'भगवति अतिरमणीयं कथावस्तु' M. I. 'चिंतितं मया गीतवस्तु' S. III. **बहुमानः**, simply 'respect' M. Wm.

'The business of every piece is termed its *vastu*, its substance or thing.' W.

P. 1. L. 19. **क्रिया**—Literary *work*. cf. 'कालिदासस्य क्रियायां कथं परिषदो बहुमानः' M. I.

P. 1. L. 21. **पक्षपाती**—पक्ष side, & पक्षपातिन् (पक्षे पतति leans to a side) taking the side or adhering to the party of. cf. 'पक्षपातिनो देवा अपि पांडवानाम्' वेणीसंहार III. and 'आर्या मयि पक्षपाती' P. 15. L. 7.

P. 1. L. 21. **वा**—'and, as well, also.' G. 302 (*a*).

P. 2. L. 2. **अये**—expresses surprise or wonder. G. 249.

P. 2. L. 2. विज्ञापना—*viz.* that contained in 'प्रणयिषु वा दाक्षिण्यात्' P. I. L. 18.

P. 2. L. 3. आर्तानां—आर्त distressed, struck by calamity, terrified. (from ऋ to injure, with आ). cf. 'आर्तत्राणाय वः शस्त्रं' S. I. 11. 'बलमार्तभयोपशांतये' R. III. 31.

P. 2. L. 3. कुररीणां—कुररी is a female osprey (marāthi—टिटवी). कुरर m. from कु to sound, cry; or perhaps it is an onomatopoetic name, the cry of the bird being *Kurara—kurara.*

This bird is found near water and being very timid it flies away with shrill cries at the slightest approach of danger. cf. 'कुररि विलपसि त्वं वीतनिद्रा न शेषे '–भागवत. 'सा मुक्तकंठं व्यसनातिभारात् चक्रंद विग्ना कुररीव भूयः' R XIV. 68.

P. 2. L. 4. मत्तानां०···—P. omits this verse.

P. 2. L. 5. परभृत—The cuckoo (*Kokila*) is so called because it is *nourished* by *others*; & thence its *nourisher*, the crow, is called परभृत्.

The cuckoo is supposed to leave its eggs in the nest of the crow to be hatched. In Act IV. the cuckoo is called *parabhritá* and *parapushtá* In his note on Ku. VI. 2, Rev. K. M. Banerjea says '*parabhritá* like *anyapushtá* means one reared up by a stranger, not its own mother, as the *kokila* is said to be; the motherbird, not being able to hatch its own eggs leaves that duty to another—a crow.' cf. 'प्रागंतरिक्षगमनात्स्वमपत्यजातं। अन्यैर्द्विजैः परभृताः खलु पोषयंति ॥' S. V. 22. 'Nursing of a stranger nest.' W.

P. 2. L. 7. किं—'किमिति वितर्के'—रंग० Whether...or. Instead of किं नार्यः, some read 'किंनर्यः,' the ladies of the demigods; but then the whole verse will be unintelligible. And since *Kim* the *word of uncertainty* is quite necessary, we reject the other reading as incorrect.

P. 2. L. 7. कलमधुराक्षरं—कलानि मधुराणि च अक्षराणि यस्यां क्रियायां इति यथा तथा. कल means 'indistinct & sweet,' but since there is the word मधुर after it, कल must be taken to mean simply 'Indistinct, inarticulate, low;' but cf. 'कलविशुद्धायाः गीतेः स्वरसंयोगः श्रूयते' S. V., where राघवभट्ट says 'कला मधुरा स्फुटध्वनियुक्ता.'

P. 2. L. 7. प्रगीताः—used in active sense. G. 152. गातुं उपक्रांताः—रंग० cf. 'अभिप्रनृत्ता इव वारयोषितः—' किरात० IV. 17. where प्रनृत्ता = dancing.

P. 2. L. 9. ऊरुद्वयी—ऊरुः m. thigh (ऊर्णु to cover, hide.) Read next note.

P. 2. L. 9. नरसखस्य मुनेः—Once upon a time two sages, *Nara* and *Náráyaṇa* were practising austerities in *Badarikás'rama.* They were saints on friendly terms with each other and so they are called *Munis* and one is said to be the *Sakhá* of the other. Their ascetic exercises alarmed *Indra,* who sent some nymphs to allure them and disturb their austerities as he once sent *Menaká* to allure *Vis'vámitra.* But unlike *Vis'vámitra,* the father of the lovely *S'akuntalá, Náráyaṇa* taking up a flower placed it on his thigh, when a beautiful nymph (*Urvas'i*) appeared from it, who is therefore called *U'rúdbhavá.* The superiority of her charms covered the nymphs of heaven with shame, who went back to heaven carrying *Urvas'i* to *Indra* as a present from *Náráyaṇa.* cf. 'पुरा नारायणेनेयं अतिसृष्टा मरुत्वते' P. 10. L. 14.

In ancient writings *Nara* and *Náráyaṇa* are said to be sages and in some places, gods. In *Harivanśa,* it appears, *Náráyaṇa* is taken to be a *Rishi* 'नारायणोरुं निर्भिद्य संभूता वरवर्णिनी । ऐलस्य दयिता देवी योषिद्रत्नं किमुर्वशी ॥' In later writings *Nara* is described to be the wisest man and *Náráyaṇa* to be the god *Vishṇu*; and they are sometimes identified with *Arjuna* and *Krishṇa.* They are also said to be two incarnations of *Vishṇu* out of twenty-four. Our poet calls *Náráyaṇa* a sage and also identifies him with the god *Vishṇu*; cf. 'स्थाने खलु नारायणमृषिं विलोभयंत्यः इमां दृष्ट्वा व्रीडिताः अप्सरसः' P. 6. L. 17. and 'एषा मनो मे प्रसभं शरीरात् पितुः पदं मध्यममुत्पतंती.' P. 13. L. 2. Thus he makes use of narratives, stories and myths, though they may contradict each other, as a *Poet* and not as an historian. He mostly bases his poems on ancient writings just as Shakespeare does on the ancient chronicles and ballads. He aims at poetry, not history.

P. 2. L. 9. सुरस्त्री—a female god, a celestial woman, and not wife of a god. cf. 'सुरांगना' P. 13. L. 4. 'सुरसुंदरी' P. 73. L. 20. & S. VII. 5.

P. 2. L. 10. कैलासनाथमुपसृत्य—The word कैलासनाथ expresses both शिव and कुबेर, but here it refers to कुबेर, for cf. 'कुबेरभवनान्निवर्तमाना' P. 3. L. 6. For उपसृत्य some read अनुसृत्य or उपनृत्य.

P. 2. L. 11. बंदीकृता—This form is technically called a च्विकरण or a *chvi*–formation. 'The termination *chvi* is added to nouns or indeclinables to express that a person or thing not being like what is denoted by the base to which it is added, becomes or is made like it.' K. G. § 238. न बंदी अबंदी, अबंदी बंदीव संपद्यमानः or बंदीव कृतः बंदीकृतः 'The *chvi*–formations are classed as Prepositional *Tatpurusha* Compounds.' K. G. § 147.

P. 2. L. 12. क्रंदत्यतः करुणं—P. & others read 'क्रंदत्यतः शरणम्' & translate 'cry for protection, shriek for succour.' But शरणं cannot grammatically be the object of क्रंदति an intransitive verb; perhaps शरणं इति क्रंदति would be correct.

P. 2. L. 12. अप्सरसां—(अप् सृ अद्भ्यः सरंति उद्गच्छंति) cf. 'अप्सु निर्मथना-

देव रसात्तस्मादप्सरस्त्रियः । उत्थेतुर्मनुजश्रेष्ठ तस्माद्प्सरसोऽभवन् ॥.' They are a class of female divinities who reside in the sky. They are very fond of bathing, and are endowed with superhuman power. They are servants of *Indra* who, when alarmed by the rigorous austerities of some mighty sage, sends down one or more of them to disturb his penance. The word is usually plural but sometimes the singular is used, as well as the form अप्सरा. 'आपः सुमनसो वर्षाः अप्सरसिकताः समाः । एते स्त्रियां बहुत्वे स्युः एकत्वेप्युत्तरत्रयम् ॥'

According to the *Kásikhanda* of *Rámáyana* there are 35 millions of these nymphs, but only a few are the subject of *Pauránic* or poetical narrations: such as उर्वशी, मेनका, रंभा, तिलोत्तमा. Mr. Griffith in his translation of *Rámáyana* thus sings their origin:—

> Then from the agitated deep upsprung
> The legion of *Apsarasás*, so named
> That to the watery element they owed
> Their being.

P. 2. L. 12. अयम्—'This here that I see coming in this direction.'

P. 2 L. 14. प्रस्तावना—Every संस्कृत play is introduced by आमुख or प्रस्तावना. Def.:—

> नटी विदूषको वापि पारिपार्श्वक एव वा । सूत्रधारेण सहिताः संलापं यत्र कुर्वते ॥
> चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिथः । आमुखं तत्तु विज्ञेयं बुधैः प्रस्तावनापि सा ॥

It is of 5 kinds 'उद्घात्यकः कथोद्घातः प्रयोगातिशयस्तथा । प्रवर्तकावलगिते पंच प्रस्तावनाभिदाः.' In the present case the प्रस्तावना is technically called 'प्रयोगातिशय' in which a part or performance is *superseded* by another in such a manner that a character is suddenly brought on the stage, *i. e.* where the *Sútradhára* goes out hinting the entrance of a character and thus performs a part *superseding* that which he has apparently intended for his own viz., dancing. 'यदि प्रयोगे एकस्मिन्प्रयोगोऽन्यः प्रयुज्यते । तेन पात्रप्रवेशश्चेत्प्रयोगातिशयस्तदा ॥' इति लक्षणोक्तप्रकारेण इह नेपथ्ये आर्याः परित्रायध्वं इत्यारभ्य अप्सरसां गणोऽयम् इत्यंतेन अप्सरसां प्रवेशं सूचयित्वा निष्क्रांतेन सूत्रधारेण स्वप्रयोगमतिशयानः एव प्रयोगः प्रयोजितः इति रंगनाथः.

In the Hindu drama generally every piece opens with an Introduction in which the audience are made acquainted with the author, his works, and such part of the prior events as it is necessary for the spectators to know. In the Hindu Theatre the Introduction differs from such preliminary performances of other people by leading immediately into the business of the drama. W.

'The introduction of the dramas of *Kálidása* never contains any explanation of their plots or subjects (as does that of the plays of other poets like *Bhavabhúti*—Ed.) and it always glides imperceptibly, as it were, from the reality of the stage-manager and his assistant into the scenic commencement of the play.' P.'s Preface to M.

P. 2. L. 15. प्रविशंति॰···--The place where the scene of Act I. is laid is a part of the *Himálaya*-range of Mountains.

P. 2. L. 19. सूर्योपस्थानात्···—उपस्थानं is service or prayer. But here it means personal attendance upon. cf. 'अद्य खलु नवेन नाटकेन उपस्थातव्यं अस्माभिः' S. I.

What the nature of this ceremony was, and whether it was a *Nitya* (daily) or *Naimittika* (occasional) *Vidhi*, is not quite clear. A part of the daily evening prayer of the *Bráhmaṇas* is called *Varuṇopasthána*, but they have to pray by mind and not to attend upon *Varuṇa* personally. From the play it appears to us that *Súryopasthána* was a *Naimittika* or occasional *Vidhi*; for (1) 'यतः प्रभृति भगवतः सूर्यस्य उपस्थानं कृत्वा प्रतिनिवृत्तः आर्यपुत्रः ततः आरभ्य शून्यहृदयः इव लक्ष्यते ;' P. 14. L. 10. This obviously refers to his visit to the Sun on the previous day and it does not contain any such word as *Adya* (today.) (2) In the division of king's day and night there is no hour appointed for *Súryopasthána*-personal attendance. (3) Throughout the drama, it is nowhere again mentioned, which might have been if it were a daily duty, and (4) From the end of Act III. and the beginning of Act IV. it appears that *Chitralekhá*, the dear friend of *Urvaśí*, had to attend upon the Sun every day: and while thus attending she was sorry not to have heard for many days anything about *Urvaśí*, who was in the king's palace,—'अप्सरोवारपर्यायेण सूर्यस्य पादमूलोपस्थानं वर्तते इति बलवत्खलु उर्वश्यै उत्कंठितास्मि' P. 57. L. 11. 'एतेषु दिवसेषु को नु खलु वृत्तांतः' P. 58. L. 2. Now if the king had to attend upon the Sun *daily*, *Chitralekhá* would have received from him daily information about her friend *Urvaśí*.

In this speech the king mentions his name &c., to inspire the terrified nymphs with confidence in his being the proper person they wanted to help them. For, they knew him by his name (cf. 'महेंद्रः तमेव सेनामुखे नियोजयति' P. 4. L. 17.). And now the mention of that name indicates to them that he is सुरपक्षपाती; and the fact of his having returned from the place of *Súrya* shows that he is अंबरतलगतिः.

P. 2. L. 21. असुरावलेपात्--अवलेप (from अव लिप् to smear, defile, inflame,) means pride; but here it has the sense of 'Violence, haughty and outrageous conduct towards a woman.' असुर is, in post-Vedic times, derived from अ not and सुर god.

But originally when the Persians and the Hindus lived together, they called a god by the name असुर (अहुर), असुः प्राणः तद्वान् रो मत्वर्थे, having (spiritual) life, Spirit: or created by *Prajápati* with his breath (*asu*.). In the oldest part of *Rig-veda*, *asura* is used for Supreme Spirit. When they quarrelled, the Persians in anger said to the Hindus 'your *devas* are devils;' and the Hindus retaliated by saying 'your *asura* (*ahura*, supreme Spirit) is a demon.' Thus the Hindus lost the word *asura* which so long meant to them 'a god.' But their genius did not fail them: they at once coined a word *sura* for god, from the very word *asura* (which now to them signi-

fied *not-a-god*) by taking away अ as if it was a negative particle in the formation of असुर. (cf. सित and असित. असित black is a original word and not a componnd of अ and सित. However अ came to be looked upon as a negative particle and सित then signified ' white '). The रामायण thus accounts for the names सुर and असुर 'सुराप्रतिग्रहाद्देवाः सुरा इत्यभिविश्रुताः । अप्रतिग्रहणात्तस्याः दैतेयाश्चासुरास्तथा ॥.'

P. 2. L. 22. अपराद्धम्—अपराधः कृतः (what wrong has been done to you?) The construction is impersonal passive (*Bhâveprayogah*) but the form is used in an active sense.

'राध् with अप in the sense of *to offend* generally governs the locative in the sense of the accusative and sometimes the Genitive.' G. 100. cf. 'इच्छामि देवेषु अनपराद्धमात्मानं कर्तुम्' P. 31. L. 11. 'अपराद्धास्मि चिरकारिका आर्यपुत्रस्य.' P. 55. L. 15. 'कस्मिन्नपि पूजार्हे अपराद्धा शकुंतला' S. IV. अपराध् in this sense is also used with dative 'न दूये सात्वतीसूनुः यन्मह्यं अपराध्यति'—शिशुपाल० II. 11.

P. 3. L. 4. तपोविशेषशंकितस्य०···—It is supposed that *Indra* would lose his high authority in heaven if a man succeeded in performing great austerities (*tapovis'esha*). So whenever a man tries to practise them, *Indra* being frightened (*s'ankita*) sends nymphs to disturb him. cf. 'नारायणमृषिं विलोभयंत्यः अप्सरसः' P. 6. L. 18. 'जातशंकैः देवैः मेनका नाम अप्सराः प्रेषिता नियमविघ्नकारिणी' S. I. 'अस्ति खलु अन्यसमाधिभीरुत्वं देवानाम्, S. I. & R. VIII. 79:—

चरतः किल दुश्चरं तपस्तृणबिंदोः परिशंकितः पुरा ।
प्रजिघाय समाधिभेदिनीं हरिरस्मै हरिणीं सुरांगनाम् ॥

P. 3. L. 4. महेंद्रस्य—इंद्र is the lord of gods; a Vedic conception about him is that he is the god of the sky or atmosphere & is identical with the Sun (*Sûrya*) (इंद् to shine or be powerful). This the readers would do well to bear in mind while reading the following character of *Indra.*

The god *Indra* is the Jupiter, the god of the firmament. He is the highest god. His most famous weapon is the thunderbolt with which he kills demons (i. e. breaks clouds) and sends down rain for the good of mankind. He is assisted by *Maruts* or storm-gods. His friends are never slain or defeated; (this idea is present to our poet's mind in 'ननु वज्रिण एव वीर्यमेतत् । विजयंते द्विषतो यदस्य पक्ष्याः ॥' P. 10.. L. 17.). In later myth he falls in the second rank and is inferior to *Brahmá*, *Vishṇu* and *Mahes'a*, but is the chief of the other gods and is therefore styled देवेंद्र &c. (cf. 'सुरेंद्र' P. 12. L. 14). He is regent of the east quarter (cf. 'हरिवाहनदिङ्मुखम्' P. 42. L. 6.) and his world is called *Svarga*. He is frequently at war with the *asuras* whom he constantly dreads. The *Indra* of the myth is said to have seduced अहल्या (cf. 'अहल्याकामुकस्य' P. 21. L. 12. and see our note thereon). He is also in

constant dread of the sages practising potent penances (cf. तपोविशेषशंकित. P. 3. L. 4.) and sends down nymphs to beguile their minds. He cut off wings (clouds) of mountains. (cf. 'अपक्षलोपात्' P. 40. L. 20.). His wife is *Indráṇí*; son *Jayanta* ; capital *Amarávatí* ; garden *Nandana* ; elephant *Airávata* ; his bow the rainbow ; and his sword *Parjanya*. His characteristics and attributes occurring in the text can be easily marked by the reader while reading it ; some of them such as पाकशासन, पुरंदर, शतक्रतु, सहस्राक्ष, and others are explained in our Notes in their proper places.

P. 3. L. 5. प्रत्यादेशो—(प्रत्यादिश् to repel, put into back-ground). One who puts another to shame or eclipses the fame of. cf. 'यदि एवं प्रत्यादेशः इदानीं रूपवतीनां' S. II.

P. 3. L. 5. अलंकारः स्वर्गस्य—Some read 'अलंकारः सर्गस्य' but सर्ग, creation, has no propriety here.

P. 3. L. 6. समापत्ति—(समापद् 4. Â. to rush upon ; come together.) Meeting, accidental encounter. यदृच्छा ; यदृच्छासंगतिः ; cf. 'समापत्तिदृष्टेन देव्याः परिजनेन' M. III.

P. 3. L. 6. हिरण्यपुर—A town of the demons in the atmosphere. Their architect *Mayásura* built three cities (*Tripura*) for them, one of gold (*hiraṇya*) in the sky, a second of silver in the air, & the third of iron on earth.

P. 3. L. 7. चित्रलेखाद्वितीया—The words द्वितीय & तृतीय, at the end of compounds have the sense of 'companion, partner, friend.' cf. 'ततः प्रविशति आत्मनातृतीयो वैखानसः' S. I. (द्वौ शिष्यौ स्वयं तृतीयः इत्यर्थः).

P. 3. L. 7. बंदिग्राहं—बंदिवत् or बंदी यथा गृह्यते तथा. The word बंदिन् m. (बंदी f. बंदि f.) means a bard & a captive, & is derived from वंद् to praise ; but in the sense of a captive it is more properly spelt बंदिन & is probably connected with बंध्.

The form बंदिग्राहम् is णमुल् or gerund in अम्. It is formed by adding अम् immediately to the root and making the same changes as before the इ of the passive Aorist ; as क्षेपम् having thrown. G. 162. The णमुल् of ग्रह् is often used in a *cognate* sense ; as, तं जीवग्राहं गृण्हाणि. G. 167. cf. 'नवमालिका—आर्य, इयं नो भर्तृदारिका कात्यायन्याः चरणार्चनं कृत्वा निवर्तमाना मध्येपथं केनापि मायाविना बंदिग्राहं गृहीता.' Ru. II.

P. 3. L. 8. अपि ज्ञायते—When used at the beginning of a sentence अपि introduces a question. G. 247. cf. 'अपि नाम एवं स्यात्' P. 93. L. 17.

P. 3. L. 8. जाल्मः—(one who recites or reads badly ; a man of low caste ;) contemptible person, a wretch.

Cf. 'अपचो जाल्मः (a bad cook). पक्तुं न शक्नोति इति एवं आक्रोश्यते । अविक्षिपः (unable to distribute well).' पाणिनि VI. 2. 158. 'जाल्मोऽसमीक्ष्यकारी

स्यात् '--अमर. (जाल्म. असमीक्ष्यकारी द्वे यो गुणदोषान् अविमृश्य करोति तस्य), and 'विवर्णः पामरो नीचः प्राकृतश्च पृथग्जनः । विहीनोऽपसदो जाल्मः क्षुल्लकश्चेतरश्च सः ॥'

P. 3. L. 9. पूर्वोत्तरेण--पूर्वस्याः उत्तरस्याश्च दिशोः यदंतरालं स दिग्विभागः पूर्वोत्तरा (f. noun). पूर्वोत्तर is adj. पूर्वोत्तरेण दिग्भागेन. cf. 'ऐशानीं दिशं प्रति' P. 3. L. 15. for पूर्वोत्तरेण, some read 'ऐशान्या दिशा.'

P. 3. L. 12. सदृशं--सदृश, like, governs Genitive or Instrumental. G. 52. 117. 'What you say is *like* (worthy of) the descendant of the Moon.' cf. 'श्रुतस्य किं तत् सदृशं कुलस्य' R. XIV. 61.

P. 3. L. 12. सोमादेकांतरस्य--एको बुधः अंतरं व्यवधानं यस्य. The king, on his father's side, was thus descended: ब्रह्मा-अत्रि-सोम-बुध-पुरूरवस्. cf. 'अमरमुनिरिवात्रिर्ब्रह्मणोऽत्रेरिवेंदुः, बुध इव शिशिरांशोर्बोधनस्येव देवः' P. 95. L. 12. 'सूर्याचंद्रमसौ यस्य मातामहपितामहौ' P. 68. L. 15.

In ऋग्वेद the word इंदु (from इंद् to issue out) means a drop, a drop of *Soma*–juice, *soma* itself; a globule, a round body, the moon. Thus *Indu* having two senses, *Soma*–plant and the moon, those two words (*Soma* and moon) became synonyms and *Soma*–plant gave its attributes such as ओषधीश &c., to *Soma*–moon. Thus *Soma* (सु to extract) came to signify 'the Moon,' both being connected with *Indu*. For more information about *Soma*, see P.'s note on R. II. 73. in his edition of that poem.

P. 3. L. 15. आशुगमनाय--आशु गंतुं as in 'प्रियसखीप्रत्यानयनाय' P. 3. L. 10. (प्रत्यानेतुं). 'The dative of an abstract noun is often used to express the sense of the infinitive of purpose from the root.' G. 65. (b.) 'Urge the horses to their utmost speed.' C. 'Urge the steeds to swiftest flight.' W.

P. 3. L. 16. आयुष्मान्--Generally used by elderly & respectable persons, (such as *Sârathi* and *Kanchuki* whose professions were respectable) in addressing a nobly-born person; a *Brâhmaṇa* is also so addressed in saluting.

P. 3. L. 17. सूत--(सू to incite, impel) Driver.

P. 4. L. 2. वैनतेय--विनतायाः अपत्यं पुमान् वैनतेयः गरुडः । विनतापुत्रः.

P. 4. L. 2. किं पुनः--किम् is usually joined to उ, उत, or पुनः, in the sense of 'how much more,' 'how much less.' G. 267. The king expects aid of *Indra* & so he thinks he can overtake the demon *easily*. See 'ननु वज्रिण एव वीर्यमेतत्०' P. 10 L. 17.

P. 4. L. 3. मघोनः--मघवन् (मंह् to give or honour) is an epithet of इंद्र. It means 'distributing gifts (मघ),' a person who institutes a sacrifice & pays the priests. The term came to be applied to *Indra* in post-Vedic literature. See our note on मघवा P. 96. L. 12.

P. 4. L. 4. रेणुपदवीं०--रेणुपदवीं रेणुमार्गं यांति go or rise upwards. रथस्य उपरि रेणुवत् उत्सर्पंति. P. reads 'रेणुवदमी'; but there is no such demonstrative adj. like अमी in the next three lines, so we avoid it in the first also by adopting the simpler & more natural reading रेणुपदवीं.

P. 4 L. 5. अरांतरेषु०--अर: or अरं, (ऋ इयर्ति गच्छति अनेन) Spoke or radius of a wheel. cf. 'अरैः संधार्यंते नाभिर्नाभौ चाराः प्रतिष्ठिताः'. 'The swift rolling of the wheels seems to create a second range of spokes between the first.' C.

P. 4. L. 6. चित्रन्यस्तमिवाचलं--cf. 'निष्कंपचामरशिखाः निभृतोर्ध्वकर्णाः' S. I. 8. Some read 'चित्रारंभविनिश्चलं.'

P. 4. L. 6. आयामवच्चामरं--आयम् to stretch out; आयामः length. चामरं *each* chowrie; चमर्याः विकारः तत्पुच्छनिर्मितत्वात्. The chowrie is used on the heads of horses & is reckoned as one of the insignia of royalty. cf. 'व्याधूयंते निचुलतरुभिर्मंजरीचामराणि' P. 62. L. 9.

P. 4. L. 7. वेगानिलात्--This word is to be construed with the first three lines also. वेगात् उत्पन्नः अनिलः वेगानिलः.

P. 4. L. 9. राजर्षिः--(also spelt राजऋषिः) A saint-like king. A man of *Kshatriya* caste, who by his pious life and austere devotion comes to be regarded as a sage. (The two other classes are देवर्षि & ब्रह्मर्षि.) cf. S. I. अथवा उपपन्नमेतदृषिभ्यो नातिभिन्ने राजनि। कुतः

> अध्याक्रांता वसतिरमुनाप्याश्रमे सर्वभोग्ये
> रक्षायोगादयमपि तपः प्रत्यहं संचिनोति।
> अस्यापि द्यां स्पृशति वशिनश्चारणद्वंद्वगीतः
> पुण्यः शब्दो मुनिरिति मुहुः केवलं राजपूर्वः॥

P. 4. L. 9. प्रदेशं--*viz.* हेमकूटशिखरं. See P. 3. L. 14.

P. 4. L. 12. शेषाः--Some omit शेषाः--तथा. P. reads this speech and the next stage direction together, thus (शेषास्तथेति शैलाधिरोहणं रूपयित्वा स्थिताः।) in which there are two mistakes (1) तथा is wrong, for it ought to be in the प्राकृत form तह & (2) शेषाः agrees with स्थिताः which is again wrong, for those who were स्थिताः were सर्वाः & not शेषाः alone.

P. 4. L. 14. अपि नाम--(see our note on अपि P. 3. L. 8.). At the beginning of a sentence, अपि sometimes shows *hope, expectation*; and is used with the potential mood; but when it has that sense, it is generally joined with नाम, & has the sense of 'Is it likely, may it be!' G. 247.

P. 4. L. 14. शल्यं--(शल्, शल् to go, run) cf. 'हृदयमिषुभिः कामस्यांतः सशल्यमिदं सदा' P. 25. L. 11. 'अवगच्छति मूढचेतनः प्रियनाशं हृदि शल्यमर्पितम्.' R. VIII. 88.

P. 4. L. 15. मा भूत्--मा, a particle of prohibition, is usually joined with the Imperative; it is also joined with the Aorist, (as here) when the augment अ is dropped. Some read 'मा ते संशयो भवतु.'

P. 4. L. 16. ननु--Combination of न and नु, but now treated as a separate word in the sense of *certainly* (with an interrogative force). It is also used as a corrective word like '*why*' in English; G. 286. cf. 'ननु वज्रिण एव वीर्यमेतत्' P. 10. L. 17. P. omits this speech.

P. 4. L. 17. संपराय—(सं, परा towards and इ to go; to meet together in *conflict*). With the whole sentence cf. 'त्रिकालदर्शिभिर्मुनिभिरादिष्टो महान्सुरासुरसंगरो भावी । भवांश्च सांयुगीनः सहायो नः ।' P. 94. L. 8.

P. 4. L. 17. मध्यमलोकात्—The earth is the *middle* world, Heaven being the highest & *Pátála* the lowest. भुवः मध्यमत्वं तु स्वर्गपातालापेक्षया.

P. 4. L. 18. आनाय्य--Having caused to be brought. 'The अय of the causal is dropped, the vowel changes being retained, before the य of the indeclinable past participle.' Dr. Bhándárkar's IInd Book. XXI. 10. (Thus, आनाय् causal base + अय + य; after dropping अय, we get आनाय् + य=आनाय्य.)

P. 4 L. 18. तमेव०···--P. reads 'तमेव विजयसेनामुखे नियोजयति.' विजयाय नियुक्ता सेना विजयसेना. विजयसंपादयित्री, विजयार्थिनी. The king दुष्यंत also thus assisted the gods.

P. 5. L. 2. सर्वथा—By सर्वथा (in every way) she wishes that the king should rescue their friends *and* should come back himself uninjured; cf. 'द्वे अपि नः प्रिये उपनते । इयं प्रत्यानीता प्रियसखी, अयं च अपरिक्षतो महाराज इति ।' P. 8. L. 6.

P. 5. L. 2. क्षणमात्रं स्थित्वा--This speech of रंभा, P. & others split into two: thus, रंभा--सर्वथा···भवतु. सहजन्या--सख्यः······निवर्तिष्यते. As to the stage direction (क्षणमात्रं स्थित्वा ।) P. in his old edition, reads it after *Rambhá's* speech, where it is meaningless unless *Rambhá* is made to speak something *after* it. He, in his new edition, reads it before the speech of *Sahajanyá*, but there too it is meaningless unless *Sahajanyá* is made to say something *before* it. And P. in his foot-notes says 'The MS. G. does not make a separate speech of सख्यः···निवर्तिष्यते' : this he ought to have adopted.

P. 5. L. 3. केतनं--(कित्, same as चित्, to observe, notice. That which is noticed; Form, sign). The ensign of a warrior. Flag or banner. 'हरिणकेतनः, हरिणः केतने ध्वजे यस्य सः । सोमेन चंद्रेण दत्तः । चंद्रीयत्वादेव च हरिणध्वजत्वमपि युक्तम् ।'--रंगनाथ.

P. 5. L. 11. त्रिलोकरक्षी०···--The king modestly attributes his success to the power of इंद्र. cf. 'ननु वज्रिण एव वीर्यमेतत्' P. 10. L. 17. त्रिलोकं, the three

(*separate*) worlds. त्रिलोकी, the three worlds taken *together*, the universe. त्रिलोक:, an *inhabitant* of the three worlds.

P. 5. L. 12. चक्षुः आयतं--The long-cornered (आयत) eyes are a mark of beauty. cf. 'अपांगनेत्रा.' P. 12. L. 9. & see our note thereon. Here चक्षुः means '*each* eye' like चामरं P. 4. L. 6.

P. 5. L. 13. निशावसाने०···--cf. 'परिगतमिव प्रारंभेऽन्ह श्रिया सरसीरुहं' Mm. X. & 'नवोषसा भिन्नमिवैकपंकजं.' S. VII. 16. P. reads the fourth line thus 'महोत्पलं प्रत्युषसीव पद्मिनी,' but it does not correspond to the idea in the 1st three lines so well as our reading does, where निशावसाने corresponds to गतं भयं (भये गते सति *i. e.* भयावसाने) in the first line. भयावसाने त्वं चक्षुः उन्मीलय, यथा निशावसाने नलिनी पंकजं उन्मीलयति.

P. 5. L. 14. उच्छ्वसितमात्रसंभावितजीविता--उच्छ्वसितमात्रेण संभावितं जीवितं यस्याः. श्वसित is simple breathing, while उच्छ्वसित is heavy breathing due to fright or fatigue. 'But for her breathing, there is no symptom of life.' C. 'Her sighs alone declare her to be conscious' W. P. reads 'उच्छ्व-सितमात्रजीविता.'

P. 5. L. 16. परित्रस्ता--परि strengthens the meaning, as in पर्युत्सुका.

P. 5. L. 17. मंदार०···--दामन् from दा to bind. परिणाहवान् expansive from परिणाह breadth, circumference (परिणह् to encircle). As the heart palpitated, the garland showed corresponding motion or throbbing action. P. omits this verse.

P. 5. L. 19. अनप्सरेव प्रतिभासि--(mark, here the word is अप्सरा) 'This weakness ill becomes a nymph of heaven.' W. 'One might have deemed that thou wast no nymph of heaven at all.' C. cf. 'It smells of mortality'--*Shakespeare.*

P. 6. L. 3. मुंचति०······--तावत् means अद्यापि. With the whole cf. 'अद्यापि स्तनवेपथुं जनयति श्वासः प्रमाणाधिकः' S. I. 26. This verse as read by P. does not seem *Kálidásian*, for he reads 'मुंचति न तावदस्याः कंपं कुसुम-समबंधनं हृदयं । पश्य हरिचंदनेन स्तनमध्योच्छ्वासिना कथितम् ॥'; in the first place, we say ज्वरः शरीरं न मुंचति, therefore हृदयं (as agent) कंपं न मुंचति is to be avoided. Secondly, बंध as referring to हृदय is not appropriate. Lastly the idea in the second line is absurd, for he could not see her bosom to which हरिचंदन may have been applied. सिचयांत--वस्त्रप्रांत. सिचय garment, cloth.

P. 6. L. 6. दिष्ट्या वर्धसे--(दिश् to show, command, *rule*; दिष्टि fate that *rules*; good fortune; thus) though *dishtyá* is the Intsrumental of *dishṭi*, it is now treated as a particle and is joined to the root *vridh* in the sense of 'Happily,' 'I am glad.' G. 280.

P. 6. L. 6. प्रकृतिमापद्यते--प्रकृति is usual or natural state (as it was before the accident); प्रकृतिं आपद् or प्रकृतौ स्था, to come to one's senses.

P. 6. L. 9. नैशस्य हुतभुजः--निशासंबंधिनः अग्नेः. (हु to sacrifice, to offer oblations) हुतभुक् 'oblation-eater.' Fire.

P. 6. L. 9. छिन्नभूयिष्ठधूमा--छिन्नं भूयिष्ठं यस्य सः तादृशः धूमः यस्याम् सा छिन्नभूयिष्ठधूमा अर्चिः.

P. 6. L. 10. मुक्तकल्पा--The terminations कल्प, देश्य, देशीय are added to nouns and adjectives to express equality with, or little inferiority to. They denote similarity with a degree of inferiority.

P. 6. L. 11. गच्छतीव--P. reads 'गृह्णतीव प्रसादम्.' Some suggest that 'गच्छतीव प्रसादं' should be construed with वरतनुः and गंगा, while P. wishes to take it with all, viz. रात्रिः, अर्चिः, वरतनुः and गंगा. But in doing so there is unnecessary superfluity and no economy; and there would then be two qualifying expressions in each of the first three lines but only one in the last. So we construe it with गंगा alone.

P. 6. L. 12. खलु--Here it indicates *reason*. G. 271 (5). But in P. 3. L. 12 and P. 5. L. 4. it means 'indeed' G. 271 (1).

P. 6. L. 13. त्रिदशाः--तिस्रः दशाः येषां, gods have *three stages* of life viz. childhood, youth, and manhood, but no old age. Some dissolve the compound thus त्र्यधिकाः त्रिरावृत्ताः दश where त्रिरावृत्ताः दश means 3 × 10= 30; this number with 3 (त्र्यधिकाः) becomes 33: but this is a mere shift to make the number of gods *thirty-three*. 'त्रिरावृत्ता दश परिमाणं येषां (only 30)'-मल्लीनाथ. 'त्रिदशाः or 30 is, in round number, a name for 33 deities' M. W. D.

P. 6. L. 13. हताशाः--*Lit.* whose hopes are frustrated, and hence wretched, 'baffled in despair'-W. With the whole speech cf. 'धैर्यं निधेहि हृदये हत एष पापः' Mm.

P. 6. L. 13. दानवाः--*Lit.* sons of दनु daughter of दक्ष (दनोः अपत्यं पुमान् दानवः). They are called परिपंथिन्s, enemies (lit. standing in the way to oppose) of the gods, for they are in perpetual hostilities against them.

P. 6. L. 14. प्रभावः--We would prefer to translate this word not by power supernatural, but superhuman or rather 'supernormal, unusual;' for if such a power, which is not met with in the ordinary daily run of life, did or does exist in gods or godlike men, (like *Nárada*) it cannot but be natural; for even gods and godlike men (granting that they had and have *real* existence) must after all be part and parcel of Nature, and so their powers too, however unusual they may appear to the uninitiated eye! Above and beyond Nature nothing can be!! cf.

'We believe in nothing supernatural, as I have told you already···The powers which they (say, godlike persons–Ed.) exercise are simply the development of potencies lying latent in every man and woman, and the existence of which even official science begins to recognise.' The Key to Theosophy, by Madame H. P. Blavatsky. P. 290.

P. 6. L. 16. उपकृतं···ज्ञानवैः––उपकारः कृतः, for, the outrage gave her an opportunity to see the king's face. For the grammatical construction cf. 'अपराद्धम्'––अपराधः कृतः P. 2. L. 22.

The past participles of transitive verbs used intransitively are often used *impersonally* with an instrumental construction. G. 151.

P. 6. L. 17. स्थाने०···––Though स्थाने is Locative (=in the *proper* place) it is used as an adverb in the sense of 'it is quite *proper* that.' G. 304. For नारायण० &c., see our note on 'नरसखस्य मुनेः' P. 2. L. 9. P. unnecessarily adds 'इति' after अप्सरसः in this speech. For the grammatical construction of व्रीडिताः see our note on प्रगीताः P. 2. L. 7.

In this speech, the king means to say that उर्वशी is really so beautiful that there was no wonder if all the nymphs felt ashamed when they saw her. विलोभयंत्यः, प्रलोभनार्थं गताः. P. omits 'इति अवैमि;' अवैमि=I consider, perceive: अव+इ. Verbs signifying motion (as इ or गम्) mean *to know* or *perceive* when prefixed by अव

P. 6. L. 20. नु––Here नु has an interrogative force involving some doubt or uncertainty. G. 285.

P. 6. L. 20. कांतिप्रदः––P. reads 'कांतप्रभः' which is not a good compound. कांतिप्रदः is better though not symmetrical with शृंगारैकरसः and वेदाभ्यासजडः. In his edition of काव्यप्रकाश P. 649, वामनाचार्य says 'कांतिप्रदः इत्यत्र कांतप्रभः इति पाठस्तु न रुचिरः.'

P. 6 L. 21. शृंगारैकरसः––शृंगारः एव एकः रसः यस्मिन्. 'That excels in the graces of love.' P. 'His whole soul immersed in love.' C. 'The word शृंगार is probably connected with शृंग in the sense of the *rising* of desire.' M. W. D.

P. 6. L. 21. पुष्पाकरः––Rich or abounding in flowers. आकर (आकृ to dig up) means a mine or a rich source of anything.

P. 7. L. 2. वेदाभ्यासजडः––वेदाभ्यासेन जडः मंदः (probably from जल् to be cold or dull. जल adj. cold, stupid, apathetic, senseless. जलति घनीभवति.) cf. बलमयः, बडमयः P. 40. L. 14.

P. 7. L. 2. कथं नु०···––नु, like इव, is often compounded with interrogative pronouns, in the sense of 'possibly' 'Indeed' 'I should like to know.' G. 285. विषयव्यावृत्त०––विषयेभ्यः व्यावृत्तं कौतूहलं यस्य.

P. 7. L. 3. **मनोहरं॰···**—'This heart-bewitching beauty.' C. **पुराणः**—(पुरा नवं) जीर्णः सौकुमार्यरहितः. With the whole verse cf. the ideas in 'तस्याः सखे नियतमिंदुसुधामृणाल–ज्योत्स्नादि कारणमभूत् मदनश्च वेधाः' Mm. 'मानुषीषु कथं वा स्यादस्य रूपस्य संभवः। न प्रभातरलं ज्योतिरुदेति वसुधातलात्॥' S. I. 21.

P. 7. L. 5. **अभयप्रदायी॰···**—(P. reads अभयदायी.) अभय means protection, freedom from fear (अ+भय). Whose presence gives an assurance of safety. 'who has delivered *us* from our fears.' C. **जानाति**—'must be knowing.' 'The present tense in Sanskrit corresponds to the present progressive in English.' G. 185.

Mr. Pandit translates thus–'The king knows, as he commanded them (*our friends*) not to be afraid' and asks the readers to understand that *Chitralekhá*, being carried away by the demons along with *Urvasí*, had overheard the king's words (अलं अलं आक्रंदितेन &c. P. 2. L. 19.) addressed to her friends at the foot of the *Hemakúṭa*-mountain. But we beg to differ from him. For if *Chitralekhá* could hear the king's words, she and the demon must have been within sight of the king and her friends near the mountain; and then the king would not have asked the question 'अपि ज्ञायते कतमेन दिग्भागेन गतः स जाल्म इति' P. 3. L. 8.; also *Sahajanyá* instead of answering 'पूर्वोत्तरेण' P. 3. L. 9. would have actually pointed at the demon with her finger. Thus both the question and the answer show that the demon had gone away beyond the reach of sight (and of course hearing) and therefore *Chitralekhá* could not have heard the king's words.

We think (in P. 7. L. 5.) *Chitralekhá* means to say:–The king who has given *us* protection and who came to our rescue, must have done so at the request of our friends and so he must be knowing where they now are. The word अभयप्रदायी may be a हेतुगर्भविशेषण (significant epithet) in this sense that as he is अभयप्रदायी, our helper, he will certainly lead us to our friends and restore them back to us quite *safe*; for unless he gives us our friends quite safe he can't be said fully and properly to be an अभयप्रदायी.

P. 7. L. 8. **यदृच्छया**—(यद् ऋच्छ् to go, move, act. Acting as one likes. Self-will or accident.) यदृच्छा is usually used in the Instrumental singular and is translated by 'accidentally.' cf. 'समापानितदृष्टेन' P. 3 L. 6.

P. 7. L. 10. **सोऽपि॰···**—The king apparently makes a general remark, but really he describes his own feelings. सोऽपि समुत्सुको भवेदिति सामान्योक्त्या आत्मनि प्रतीयमानमौत्सुक्यं सूचयति.

P. 7. L. 11. **किमु**—Cf. किं पुनः P. 4. L. 2. and see our note thereon.

P. 7. L. 11. **रूढसौहृदः**—P. reads the fourth line thus 'सखीजनस्ते किमुतार्द्रसौहृदः,' but does not say what he understands by आर्द्र. He simply quotes रंगनाथ—'निरंतरसहवासेन सरसं सौहृदं सौहार्दं यस्य सः.' thus he seems to

take it as meaning 'full of feeling, warm.' But रूढ, firm, deep-rooted, is very well contrasted with यदृच्छया and सकृत्; and कालिदास uses आर्द्र in the sense of *new, fresh*, as in 'प्रणिहितशिरसं वा कांतमार्द्रापराधं' M. III. 12. 'आर्द्रान् नैकृतशस्त्रमार्गान्' (fresh wounds) R. XIV. 4: thus आर्द्रसौहृदः may give the idea of momentary, fresh, love.

P. 7. L. 12. अपवार्य--(अपवृ *Caus.* to conceal) अपवारितं, अपवारितकेन, and अपवार्य *ind.* frequently occur in dramas in the sense of *apart*, 'aside to another' (opposed to प्रकाशं.) It is speaking in such a way that only the person addressed may hear it. Def.: 'रहस्यं तु यदन्यस्य परावृत्य प्रकाश्यते। ···तद्भवेदपवारितम्॥.'

P. 7. L. 12. अभिजातं--(अभिजन् to be born of a high family.) Fit to be spoken by a nobly born person; courteous, polite as in अभिजातं वारितः मधुकरः S. VI. (courteously, न्याय्यं यथा स्यादेवं--राघवभट्ट.) cf. 'अभिजातः किल वसंतः' M. III. where in his notes P. translates अभिजात by 'nobly sympathising.' For अभिजातं, some read 'अमृतं.'

P. 7. L. 12. अथवा०···--'And it is but right, for &c···' cf. 'रुक्मिणी--न केवलं अस्य दर्शनं मधुरं वचनमपि। अथवा का खलु वर्णना चंद्रः सुधोद्गारीति' Ru. II. The idea that the moon is the source of nectar may be due to the *Soma*-plant being identified with the moon. See our note on सोमोदकांतरस्य P. 3. L. 12.

P. 7. L. 17. उत्सुकनयनाः०--For उत्सुकनयना लोकाः P. reads 'प्रत्यागतप्रसादम्;' but प्रसाद is never used with reference to चंद्र, its use being restricted to मुख and जल.

P. 7. L. 17. उपप्लवात्--उपप्लवः (उपप्लु to cover with, to distress) a portent or natural phenomenon foreboding evil, particularly an *eclipse* of the sun or moon.

P. 7. L. 19. ननु समदुःखः०···--For ननु here and in P. 8. L. 3. see our note on ननु P. 4. L. 16. M.Wm.'s edition reads this speech thus 'समदुःखसुखः पीयते लोचनाभ्याम्. In A's Dictionary under पा it is thus given समदुःखः पीयते नयनाभ्याम्.' P. reads thus 'उर्वशी--(राजानं सस्पृहं पश्यंती।) समदुःखः पिबतीव मां नयनैः।.'

We reject P's reading for the following reasons. This speech of *Urvasí* has to be applied to the king and to her friends on the mountain. (1) In P's reading the agents of पिबति are सखीजनः and the king severally: in that case the friends being many, the plural नयनैः may apply to सखीजनः, but in the case of the king the plural is incorrect unless we take it in the sense of *glances* which is unusual. (2) Again, if the king is the agent of पिबति we expect some such stage-direction (आत्मानं सस्पृहं अवलोकयंतं राजानं पश्यंती।), for unless *Urvasí* observes स्पृहा in him, she cannot appropriately

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say of him as पिबति ('he looks *intently* at me'). (3) By this speech *Urvas'i* covertly intends to attract the attention of *Chitralekhá* to *her* own feelings of love for the king, which purpose cannot be well served if the *king* is the looker-on. (3) The best argument in support of our reading is that it is a direct response to *Chitralekhá's* invitation 'सखि पश्य.'

That *Chitralekhá* became aware of *Urvas'i's* state of mind is indicated by her question 'अयि कः' which she asks after noticing that *Urvas'i* was really looking *at the king*, though apparently she meant to say that she was looking at the friends as told to do by *Chitralekhá* in 'सखि पश्य.' cf. C's translation '*Urvas'i*—My eyes drink in that sharer of my joys and sorrows. *Chitralekhá*–Whom meanest thou? *Urvas'i*—Whom should I mean but yonder troop of my friends?' The word नयन is derived from नी to carry, *lead*: for the eye is the guiding or *leading* organ. Here the root पा is used in the sense of 'look at intently or eagerly;' it is also used with reference to the ear in the sense of 'listen to intently:' cf. 'उपनिषदः परिपीताः' Bhâ. II. 49 (परिपीताः, सादरं आकर्णिताः--L. R. Vaidya.)

P. 8. L. 2. साकूतम्—आकूतं (कु to sound) meaning, intention. साकूतम् meaningly, significantly, (often occurring in plays as a stage direction).

P. 8. L. 2. अयि—A vocative particle indicating a gentle or kind inquiry, in the sense of 'friend,' 'prithee.' G. 248.

P. 8. L. 5. विशाखासमीपगतः—विशाखा is one of the two stars चित्रा, and विशाखा which form a constellation. Sometimes the moon is said to approach चित्रा, and विशाखा is left to be inferred as in 'हिमनिर्मुक्तयोर्योगे चित्राचंद्रमसोरिव.' R. I. 46. Sometimes for चित्रा and विशाखा, the dual विशाखे is used, as in 'किमत्र चित्रं यदि विशाखे शशांकलेखां अनुवर्तेते.' S. III. In the present case उर्वशीं गृहीत्वा corresponds to विशाखासमीपगतः, and चित्रलेखा-द्वितीया to 'चित्राद्वितीया' which can be easily inferred from विशाखा.

P. 8. L. 6. द्वे अपि॰···—'For both the boons our thanks be poured, The prince unharmed and friends restored.' W.

'Two things pleasing to us have come to pass.'—Notebook. 'Two delightful things have now happened to us.' C. But these renderings do not bring out the force of अपि. *Menaká* means—Here happen two things, and *both* are such that we have every reason to be thankful for them; to which *Sahajanyá* responds in the next speech–Well sayest thou that these are things on which we should congratulate ourselves much, because the demons are unconquerable.

P. 8. L. 9. तत् शैलशिखरं--viz. that of the *Hemakúṭa* mountain where the nymphs, the friends of *Urvas'i*, had promised to remain awaiting the arrival of the king. See P. 3. Ll. 13, 14.

P. 8. L. 11. रथोद्घातं--उद्घातः (उद् हन्) निम्नोन्नतरथ्यायां रथस्य प्रतिघातः

P. 8. L. 11. हंत--हंत sometimes expresses 'Joy.' G. 305.

P. 8. L. 12. विषमावतारः—विषमं (वि + सम) rough or uneven ground; it may also mean 'a difficult undertaking' but this sense is not quite applicable here.

Some read thus 'सफलो मे विषयावतारः' and understand by विषयावतार 'विषयाणां रूपरसादीनां अवतरणं यस्मिन् descent in corporeal form or possession of a body': a meaning which seems to be good but is farfetched and inappropriate.

P. 8. L. 14. सरोमविक्रियम्०—सरोमांचं यथा भवति तथा स्पृष्टः. रोमविक्रिया is the change of the hair of the body, their bristling or erection. The thrill of joy, terror, or surprise makes the hair on the body stand erect. रोमन् *n.* hair on the body.

P. 8. L. 14. अंकुरितमनोभवेन—अंकुरितः मनोभवः येन अंगेन (बहुव्रीहिः) P. in his old edition reads 'अंकुरितं मनसिजेनेव.'

Some read the verse thus 'यदिदं रथसंक्षोभादंगेनांगं ममायतेक्षणया। स्पृष्टं सरोमकंटकमंकुरितं मनसिजेनेव.' The king describes the hair standing erect as being the young *sprouts* of the future *tree* of love. The *seed* of the tree was sown when the parties met; it now put forth *sprouts* when they came in closer contact; it will *blossom* when they come to know each other's love, and will bear *fruit* when the union takes place. cf. 'किमिदानीं तत्रभवती उर्वशी भवतो मनोरथानां कुसुमं दर्शयित्वा फले विसंवदति' P. 28. L. 12. and M. IV. 1:—

तामाश्रित्य श्रुतिपथगतामास्थया लब्धमूलः
संप्राप्तायां नयनविषयं रूढरागप्रवालः।
हस्तस्पर्शे मुकुलित इव व्यक्तरोमोद्गतत्वात्
कुर्यात्क्लांतं मनसिजतरुर्मां रसज्ञं फलस्य॥

P. 9. L. 2. संभावयामः—संभू *caus.* to honour, to pay respects to, cf. 'प्राप्तोऽसि संभावयितुं वनान्माम्' R. V. 11.

P. 9. L. 9. दिष्ट्या०···—For etymology &c, see our note on that word P. 6. L. 6.

The particle दिष्ट्या is often used with the root वृध् and दिष्ट्या वृध् is translated by 'to congratulate one upon something,' the subject of वृध् being the person congratulated upon and the matter of congratulation being put in the Instrumental case. G. 280 (*a*).

P. 9. L. 12. पीडितं—*adv.* fast, from पीड् to squeeze or press.

P. 9. L. 12. भूयः—(comparative of बहु; more, further on, again).

P. 9. L. 15. कल्पशतानि—here means, for many years. कल्पः is a day of *Brahmá* or 1000 *Yugas*, being 432 million years of mortals, measuring the duration of the world.

At the end of a *Kalpa* the world is absorbed into *Brahma*, and hence *Kalpa* is sometimes used for *Kalpánta*, the destruction of the world. At the

beginning of the next *Kalpa*, the universe is again evolved out of *Brahma*, and assumes objective manifestation.

P. 9. L. 15. **पृथ्वीं पालयिता**--Nouns ending in तृ are used with the Accusative instead of the Genitive when *habit* or *disposition* is intended to be expressed, as पितरं आराधयिता भव (P. 88. L. 16.) '*always* keep thy father pleased;' but जगतो निर्माता, घटस्य कर्ता &c. G. 118.

P. 9. L. 18. **पूर्वस्यां दिशि**--इंद्र (being identified with the Sun by the Vedic poets, certainly) resides in the East and therefore *Chitraratha*, now sent by him, comes from that quarter.

P. 9. L. 18. **उपदर्शित:**--from उपदृश् *caus.* to exhibit.

P. 9. L. 20. **चामीकरं**--(चमीकरे स्वर्णाकरभेदे भवम् ।)

P. 9. L. 20. **अंगदं**--(अंगं दायति भूषयाति ।) bracelet worn on the upper arm.

P. 10. L. 2. **अहो**---अहो Sometimes denotes *surprise* as caused by meeting with some person or thing unexpectedly. G. 251. (*Prákrita* 'अम्मो;' 'अम्मो अम्मह इत्येतत् विस्मयद्योतनाविधौ.')

P. 10. L. 2. **चित्ररथ:**--King of the गंधर्वs; he was one of the 16 sons of कश्यप by his wife मुनि. cf. 'अत्र मुनेः तनयः चित्रसेनादीनां पंचदशानां भ्रातॄणां आधिकः गुणैः षोडषः चित्ररथः नाम समुत्पन्नः' Ká.

P. 10. L. 4. **दिष्ट्या**—see our note on that word P. 9. L. 9.

P. 10. L. 5. **विक्रममहिम्ना**--विक्रममहिमा is greatness of valour or great valour.

Here, as well as in 'अनुत्सेकः खलु विक्रमालंकारः' P. 10. L. 21. the word *vikrama* is said to convey a compliment to (probably *Vikramáditya* of 56 B. C. or) *some* king *Vikrama* who must have been the patron of *Kálidása* and before whom this play may have been performed. See our note on the title 'विक्रमोर्वशीय' P. 1. L. 2.

P. 10. L. 6. **अये**--अये is principally used to express *surprise*. G. 249. cf. 'अये मातलिः' S. VI. By अये the speaker means to say 'I did not expect to see him here now.'

P. 10. L. 6. **स्वागतं**--In greeting, the Dative is used with words like **स्वागतं**. G. 67 (*d*).

P. 10. L. 8. **वयस्य०**--P. omits this very useful speech of the king given by his Ms. 'K.' Its absence makes the next speech of *Chitraratha* look all abrupt.

P. 10. L. 9. **नारदात्**--(नरस्य धर्मो नारं, तत् ददाति) नारद is a celebrated *Devarshi*, deified saint or divine sage.

He is one of the 10 sons of *Brahmá*. He is represented as a messenger from gods to men and from men to gods. (In Act V. he comes to the king.

Purúravas as a messenger from *Indra*. See P. 94. L. 3.) He always wanders from one world to another singing praises of God, with his lute (*víná*) in hand. He is one of the best devotees of God, cf. the following quoted by Prof. P. N. Pátankar in his notes on S.—

प्रल्हादनारदपराशरपुंडरीकव्यासांबरीषशुकशौनकभीष्मदाल्भ्यान् ।
भीष्मार्जुनांगदवसिष्ठबिभीषणादीन्पुण्यानिमान्परमभागवतान्नमामि ॥

P. 10. L. 10. **शतक्रतुना**--शतक्रतु is an epithet of इंद्र. See our note on **महेंद्र** P. 3. L. 4.

Originally *Kratu* meant power (कृ) both mental and physical *i. e.* wisdom and strength. '*Kratu* never has in *Rigveda* the sense of *sacrifice* which was afterwards attributed to it. Thus *S'atakratu*=*Indra*=he whose strength is as the strength of a hundred.'—Prof. P. Peterson, in his notes on The Hymns from *Rigveda*. But in post-vedic times *Kratu* came to signify 'sacrifice' and so *S'atakratu*=one who has performed a hundred sacrifices. See our note on **मघोनः** P. 4. L. 3. cf. '**अपूर्णमेकेन शतक्रतूपमः शतं क्रतूनामपविघ्नमाप सः**' R. III. 38. However, Godbole and Parab in their notes on S. VI. say 'He is so called because the rank which he occupies is unattainable excepting through a hundred *As'vamedha* or horse-sacrifices.'

P. 10. L. 11. **चारणेभ्यः**--(चर्; चारयति कीर्तिं) चारण is a wandering singer; a bard; a celestial singer.

P. 10. L. 11. **जयोदाहरणं**--जयख्यापनं. 'यशो जयोदाहरणम्'--हैम. (उदाहरणं is a declaratory song) a sort of panegyric beginning with the words like जयति. cf. 'पत्रे निवेशितमुदाहरणं प्रियायाः' P. 28. L. 6. and 'जयोदाहरणं बाह्वोः गापयामास किन्नरान्' R. IV. 78.

P. 10. L. 12. **पुरस्कृत्य**--'Taking charge of.' पुरः कृ to place before, introduce, present. cf. 'मद्वचनात्स राजा शकुंतलां पुरस्कृत्य वक्तव्यः' S. IV. **मघवंतं**--See our note on मघोनः P. 4. L. 3.

Part of this prose passage is thus given in M. Wm's edition:··· **समादिष्टा । अनंतरं विमानचारिभ्यः त्वदीयं**

यशोराशिमुपश्रुत्य त्वामिहस्थमुपागतः । भवानिमां समादाय महेंद्रं द्रष्टुमर्हति. ॥

P. 10. L. 14. **अतिसृष्टा**--दत्ता. See our note on '**नरसखस्य**' P. 2. L. 9. **मरुत्वते**--मरुत्वान् is इंद्र the lord of gods (मरुत् wind, stormgod, god). See our note on **महेंद्र**. P. 3. L. 4.

P. 10. L. 17. **ननु०**···--For ननु see our note on that word P. 4. L. 16. **वज्रिणः**--वज्रिन् is इंद्र having thunderbolt for his weapon. cf. अत्र खलु शतक्रतोरेव महिमा स्तुत्यः 'सिध्यंति कर्मसु महत्स्वपि यन्नियोज्याः । संभावनागुणमवेहि तमीश्वराणाम्' S. VII. 4. 'त्रिलोकरक्षी महिमा हि वज्रिणः' P. 5. L. 11. **पक्ष्यः**--पक्षे भवः partisan, friend, ally. cf. पक्षपाती. P. 1. L. 21.

P. 10. L. 19. **वसुधाधरः**—a mountain is called **वसुधाधर** because it is supposed to support or hold (धृ) the earth. cf. भूभृत्.

P. 10. L. 19. **विसर्पी**—'As it rolls forth from.' C. P. reads '**कंदराभिसर्पी**' and translates 'which reaches a den'; but it is not echo that reaches a den. The roar reaches a den and its echo proceeds from it. cf. '**कंदरमुखाविसर्पी प्रतिशब्दः**' P. 71. L. 20. In the 4th line, for अपि some read '**हि**' but अपि very prominently brings out the idea that the actual presence of the Lion (or *Indra*) is not necessary, for *even* his echo is sufficient.

P. 10. L. 20. **भिनत्ति**—Disperses. cf. '**धर्मारण्यं प्रविशति गजो भिन्नसारंगयूथः**' S. I. 28. For भिनत्ति some read '**हिनस्ति.**' **नागान्**—(**न गच्छति इति अगः, न अगः नागः**; can we not derive it from **नग** mountain, **नगे भवः नागः**? M. Wm. D. says **नाग** may be derived from **दह्** to distress, **न** being substituted for **द**).

P. 10. L. 21. **अनुत्सेकः०**···—For **खलु** see our note on that word P. 6, L. 12. For विक्रमालंकार—see our notes on '**विक्रममहिम्ना**' P. 10. L. 5. and '**विक्रमोर्वशीय**' P. 1. L. 2. This also is said to contain a compliment to the king *Vikrama*. With the whole cf. 'Modesty is the handmaid of heroism.'

P. 11. L. 4. **जनांतिकं**—See our note on अपवार्य P. 7. L. 12. As a stage-direction it is an indeclinable.

When used as a noun **जनांतिकं** means 'secret communication, whispering or speaking aside to the neighbour. Def. '**त्रिपताककरेणान्यानपवार्यांतरा कथां । अन्योन्यामंत्रणं यत्स्याज्जनांते तज्जनांतिकं ॥**' (where त्रिपताक means a hand with three fingers stretched out).

P. 11. L. 5. **मुखं भव**—*Lit.* be my mouth. 'Be my voice.' C. It means 'Speak to him on my behalf.'

P. 11. L. 8. **महाराजेन०**···—This is a round-about way of saying 'I beg your permission to go back to heaven.' cf. 'Illustrious Sir, my friend commands me ask Your leave to carry back with her to heaven, As one she dearly cherishes, your fame.' W.

For a similar construction cf. the Maráthí passage from the *Kesari* of 26th June 1894—'**मराठे सांगतील तीं कलमें मान्य करून इंग्लिश लोक वडगांवास आले तसे परत गेले; इतकेंच नव्हे तर त्यांनीं आपली सखी म्हणून नामर्दपणाची अपकीर्ति आपल्या बरोबर नेली !**'

P. 11. L. 10. **गम्यताम्०**···—P. says, this is not an invitation but only a formal way of saying 'good-bye;' we, however, think it contains his hope or expectation and is an invitation very politely expressed; and if so, it is well explained by '**राजा—अनुकंप्यतां अयं जनः पुनर्दर्शनेन**' S. VI. cf. 'Farewell! I trust erelong to meet again.' W.

P. 11. L. 12. **उत्पतनभंगं०**—'Pretending to be stopped in her flight.' C.

P. 11. L. 12. **एकावली**—(also spelt एकावलिः) a single string of pearls, beads &c. It is a long necklace reaching upto the feet. cf. 'एकावली कंठविभूषणं वः'—विक्रमांकदेव० Some read 'एषा एकावली वैजयंतिका मे लग्ना.'

P. 11. L. 15. **आम्**—Yes; also spelt आम. cf. 'आम, देवि, आम' Ru. V. दृढं०—*Chitralekhá* jokingly means to say that *Urvas'i'* has fallen in love with the king.

P. 11. L. 17. **परिहासेन**—*Urvas'i'*'s meaning is well expressed in 'त्वराप्रस्तावोऽयं न खलु परिहासस्य विषयः' Mm. IX. 44.

P. 12. L. 2. **भवतु**—(Some read 'तथापि.') Let it pass· 'भवतु इति निषेधे। अस्तु भवतु पूर्यतां इति निषेधे इत्युक्तेः'—राघवभट्ट's commentary on S. 'The meaning is that भवतु indicates something about to be done, contrary to that to which things were tending before.' K. T. Telang's Notes on *Mudrárákshasa*, P. 36.

P. 12. L. 4. **वचनं**—*i. e.* Your remarks 'दृढं लग्ना &c.' as well as your promise 'यतिष्ये तावत्.' *Chitralekhá* has to remember these and act up to them. cf. 'तदा मां उपहस्य···' P. 22. L. 7.

P. 12. L. 9. **अपांगनेत्रा**—अपांग=(अप अंगति तिर्यक् चलति नेत्रं यत्र।) outer corner or angle of the eye.

'अपांगनेत्रा having eyes with beautiful or long outer corners. (cf. आयतं चक्षुः P. 5. L. 12. and see our notes thereon. Ed.) A better interpretation would however be, with the eyes turned towards the corners : अपांगयोः प्रेरिते नेत्रे यया *i. e.* casting sidelong looks.' A. D. 'Whose eyes are in their corners Taking side looks. अपांगयोः नेत्रे यस्याः.' P.

P. 12. L. 10. **परिवृत्तार्धमुखी**—परिवृत्तं अर्धं मुखं यस्याः अत एव अपांगयुक्ते नेत्रे यस्याः एतादृशी दृष्टा.

A similar scene occurs in S. I. to which the king there thus refers in S. II. 12:—

> दर्भांकुरेण चरणः क्षत इत्यकांडे तन्वी स्थिता कतिचिदेव पदानि गत्वा।
> आसीद्विवृत्तवदना च विमोचयंती शाखासु वल्कलमसक्तमपि द्रुमाणां॥

P. 12. L. 10. **अद्य**—For अद्य P reads 'हि' which is improper, because being synonymous with यत् (in the third line) it is superfluous. अद्य is better and has a propriety of its own; for, it has to be construed with पुनः, and thus पुनः अद्य means 'again or a second time on one and the same day (अद्य)' (the first time being of course in the chariot while returning from *Hiraṇyapura* to *Hemakúṭa*).

P. 12. L. 14. **सुरेंद्रस्य कृतापराधान्**—This is not as grammatical as 'कृतसुरेंद्रापराधान्.'

P. 12. L. 15. लवणांबुराशौ—लवणांबुराशि is the sea or mass of salt water (as opposed to the other six seas of milk, honey &c.)

P. 12. L. 16. वायव्य०...—वायव्य is वायुना अधिष्ठितं or वायुः देवता यस्य sent off with a मंत्र addressed to the god वायु; (also spelt वायवीय) अस्त्रं—अस्यते क्षिप्यते यत्. An अस्त्र is *thrown*, while a शस्त्र *cuts*. Every अस्त्र has its own मंत्र. शरधि=शरधिः is an arrow-holder (धा) or a quiver. This word determines the sense of अस्त्र as being 'an arrow.' उरगः=उरसा गच्छति. उरस् गम् सलोपश्च. A serpent that crawls or goes by his belly. श्वभ्रं=रंध्रं a hole or chasm. श्वभ्र् to pierce or bore. Some derive it thus श्वा भ्रियते यत्र, or यत् श्वानं बिभर्ति, a cornerhole.

In this verse the idea appears to be that an arrow is discharged accompanied by a command from the discharger who has trained and developed his will-power which gives proportionate potency to the charm. The arrow obeys the force of the Will, does the work intended, and again returns in obedience to the same Will, like an obedient servant unflinchingly obeying the behest of his master. This has reference to some hidden forces of Nature and latent powers in man, which were known to our forefathers and which could be easily wielded by those who knew how to do so. Such ideas are scattered throughout the ancient Aryan literature, and in our ignorance we call them idle fancies of the poets: but call them idle fancies or mysterious riddles, they *are* nevertheless based on truth and natural laws. They seem to be superstitions, because a key to their solution is alas! now altogether lost. But thanks to the progress of modern science, the patient researches of the practical psychologists (and the singlehanded but disinterested and noble work of the much calumniated Theosophical Society, these unexplained laws of Nature are being investigated and found out. May their labours be crowned with success and may our ancient writings be vindicated and *scientifically* explained to the admiration and edification of the whole world!!

P. 12. L. 18. उपश्लेषय—समीपे समानय. (उपाश्लिष् to approach, but *caus.* to bring near.) cf. 'तेन हि उपश्लेषय शरं यावदहं निरूपयामि' (as read by others) P. 83. L. 18.

P. 12. L. 20. अपि नाम—See our note on these words, P. 4. L. 14.

P. 12. L. 22. अहो नु खलु—अहो sometimes shows painful surprise, sorrow or regret. G. 251. अहो नु खलु (भोः) generally indicates surprise often agreeable. दुर्लभाभिनिवेशी–some read दुर्लभाभिलाषी.' 'Alas! that love should always desire the unattainable.' C. अभिनिवेशः means, 'devotion, ardent longing for'; (अभिनिविश् to be attached to, with accusative. G. 31. *caus.* to turn or direct towards. अभिनिवेशी here seems to mean अभिनिवेशयितुं शीलं यस्य.) cf. 'भगवन् संकल्पयोने प्रतिबंधवत्सु अपि विषयेषु अभिनिवेश्य तथा प्रहरसि यथा जनोऽयं कालांतरक्षमः न भवति.' M. III. Persisted

P. 13. L. 2. प्रसभं—(*ind. past part.* of प्रसभ्, प्रसह् to overpower. cf.

प्रसह्य–by violence.) प्रसभ: force; प्रसभं *ind.* perforce. 'The beauteous nymph bears off my heart *in triumph.*' W.

P. 13. L. 3. 'पितुः पदं०...—See our note on 'नरसखस्य' P. 2. L. 9. The मध्यमं पदं is the middle region or sky.

Here the poet identifies the ancient *Rishi-Náráyaṇa* with the god-*Náráyaṇa* or *Vishṇu* whose third region is the sky. The Vedic-poets have described the Sun as traversing the universe in three paces (पदानि) which designate the three daily stations of the Sun, the first being on the eastern horizon, the middle one at the zenith (cf. 'तिष्ठत्येषः क्षणमधिपतिर्ज्योतिषां व्योममध्ये' P. 16. L. 17.), and the third on the western horizon. The *Pauráṇic* story of *Vámanávatára* grew out of this Vedic conception. Thus *Vishṇu* was a name of the Sun. Subsequently *Vishṇu* was looked upon as an independent deity and called *Trivikrama* or three-paced: then *Vishṇu* being identified with *Rishi-Náráyaṇa*, the father of *Urvaśí*, the sky is said to be the middle pace of her father (पितुः). cf. 'तस्य हि विष्णोः भूः भुवः स्वः इति त्रीणि पदानि' वल्लभ. and 'तस्य द्वितीयहरिविक्रमनिस्तमस्कं वायोरिमं परिवहस्य वदंति मार्गं' S. VII. 6. in a note on which Godbole and Parab say 'The second stride of *Hari* or *Vishṇu* at the time of putting down and overthrowing *Bali*. The story runs thus :—A demon named *Bali* had by his devotion, gained the dominion of the three worlds. *Vishṇu* undertook to trick him out of his powers, and assuming the form of a *Vámana* or dwarf he appeared before the giant and begged, as a boon, as much land as he could have in three steps. This was granted, and the god immediately expanded himself till he filled the world, deprived *Bali* of the earth at the first step, of heaven at the second, but in consideration of some merit left *Pátála* still under his rule.'

P. 13. L. 4. कर्षति—कृष् 1. P. to pull (but कृष् 6. U. to plough) खंडिताग्रात्०=In this verse सुरांगना corresponds to राजहंसी, मनः to सूत्रं, शरीरात् to मृणालात्, and what corresponds to खंडिताग्रात् is उर्वशीगमननिरालंबात् (शरीरात्) inferred from the second line.

Act II.

P. 14. L. 2. द्वितीयोंकः—The scene of Act II. is laid at the garden of the palace of *Purúravas* at *Pratishṭhána*.

P. 14. L. 3. विदूषकः—(वि दूष्; विदूषक *adj.* corruptor, abuser, jocular, witty.) a jester. Buffoon. The humorous companion and confidential friend of the hero in a play who excites mirth by his quaint dress &c. by allowing himself to be made the butt of ridicule by almost every body. He is a *Bráhmaṇa*. Def.: (*a*) विकृतांगवचोवेषैः हास्यकारी विदूषकः (*b*) कुसुमवसंताद्यभिधः कर्मवपुर्वेशभाषाद्यैः । हास्यकरः कलहरतिर्विदूषकः स्यात्स्वकर्मज्ञः ॥

Viṭa and *Vidúshaka* are peculiar to Hindu Theatre. It is true that they correspond to the parasite of Greek comedy and Buffoon of others;

but *Vita* is never rendered contemptible, and *Vidúshaka* is always a *Bráhmaṇa*. W.

P. 14. P. 4. ही ही--ही ही इति विदूषकहर्षनिपातः. Some read "अविद अविद भोः" to explain which रंगनाथ quotes 'अदृष्टाश्रुतसंप्राप्तौ अविदाविदभोः पदम् ।'

P. 14. L. 4. निमंत्रणैकपरवशः--निमंत्रणेन एकेन परवशः. Wholly engrossed in the thought that he has received an invitation.

'Like a *Bráhmaṇa* totally engrossed in the thought that he has received an invitation to dinner. *Vidúshaka* means that the secret which the king has entrusted to him threatens to burst out—he is going to burst with the secret—just as the fact of a *Bráhmaṇa* having received an invitation to dinner bursts out from him·········When *Bráhmaṇas* (the professional ones, not all–Ed.) receive an invitation to a feast they cannot contain the good news within themselves but must perforce *communicate* it to others.' P.

P. 14. L. 5. रहस्येन स्फुटन्--P. reads 'स्फुटमानः' which is grammatically wrong, for it ought to be 'स्फोटमानः' (स्फुट् 6. P. and 1. U. to break forth.). cf. 'इत्युक्त्वा शुकनासः बहिरलब्धनिर्गमेण स्फुटन् इव अंतर्मन्युपूरेण अवतस्थे.' Kâ. Some suggest the reading 'स्फुटता राजरहस्येन' the idea of स्फुट् going with the secret and not the person, for they say it is the secret that breaks out; but see 'तद्राजरहस्यं हृदयं भित्त्वा निष्कामतीव' P. 15. L. 3.

P. 14. P. 5. जनाकीर्णे--(आकॄ, to spread over.) P. reads simply 'आकीर्णे.' Mark that आकीर्ण or जनाकीर्ण is used as a noun here, though really it is an *adj.* and is so used in S. V. 10. 'जनाकीर्णं मन्ये हुतवहपरीतं गृहमिदं.'

Vidúshaka is not *now* standing in a crowd of the people. He is in the garden and means to say 'If I leave this place and go out in the public street, then I *shall not be able to*···.' शक्नोमि being equivalent to शक्ष्यामि the present having the meaning of immediate Future. G. 186 (*a*). For 'जिव्हां धारयितुं' P. reads 'जिव्हां रक्षितुम्.'

P. 14. L. 6. कार्यासनात्--कार्यासनं is the seat of transacting business. (cf. धर्मासनं judgment seat. 'धर्मासनाद्विशति वासगृहं नरेंद्रः' U.) cf. 'नृपतिः प्रकृतीरवेक्षितुं व्यवहारासनमाददे युवा.' R. VIII. 18.

P. 14. L. 6. उत्तिष्ठति--has, like शक्नोमि, the sense of Future. G. 186. (*a*)

P. 14, L. 6. संपाते--संपातः like जनाकीर्णं or आकीर्णं means a crowd or gathering, from संपत् fall or meet together.

P. 14. L. 8. चेटी—(चिट् to serve or send out as a messenger) a female servant. हंजे=a vocative particle used in addressing a maid-servant. 'हंडे हंजे हलाव्हाने नीचां चेटीं सखीं प्रति' (respectively.) उपस्थानं—See our note on सूर्योपस्थानात् P. 2. L. 19. For सूर्यस्य उपस्थानं P. reads 'अर्कस्य उपस्थानं.'

P. 14. L. 11. शून्यहृदय:—'He is no longer the same; he must have left his heart behind him.' W.

P. 14. L. 12. उत्कंठा—(*Lit.* having the neck uplifted, to see with *eagerness*) uneasiness, regret, missing something or some person. Distraction of mind.

P. 14. L. 13. **ब्रह्मबंधु:**—Here used of विदूषक in contempt. It is a contemptuous term for a ब्राह्मण. (cf. marâthi भटुर्गा). It means ब्राह्मण: बंधु: इव or ब्राह्मणसदृश:, one belonging to the class of ब्राह्मणs but not doing the duty of that class (जात्या ब्राह्मण: किंतु ब्राह्मणाचाररहित:) प्रात: सायं च संध्यां य: उपेक्षते य: विप्राचाररहित: नित्यकर्मकारी स: ब्रह्मबंधु: cf. 'स्त्रीशूद्रद्विजबंधूणां त्रयी न श्रुतिगोचरा । इति भारतमाख्यानं मुनिना कृपया कृतं ॥'–वेदार्थप्रकाश. and 'स्वयमेव ब्रह्मबंधुना उद्भिन्नो दुर्नयप्रयोग:' said of विदूषक by इरावती. M. IV.

P. 14. L. 13. **अतिसंधेय:**—अतिसंधा is to *overreach*; to deceive him out of his secret. 'To trick the secret out of him.' P. The idea seems to be to deceive him by entering into his confidence, as is well brought out in the sentence 'भगवन् कुसुमायुध, त्वया चंद्रमसा च विश्वसनीयाभ्यां अतिसंधीयते कामिजनसार्थ:' S. III.

P. 14. L. 13. **अवश्यायसलिलं०**—अवश्याय: m. Frost, dew (श्यै to dry up, wither, with अव) 'A secret can rest no longer in his breast, than morning dew upon the grass.' C. cf. 'नलिनीदलगतजलमतितरलं'–मोहमुद्गर. V. cf. also what दुष्यंत says of विदूषक in S. II. 'चपलोऽयं बटु:'.

P. 14. L. 15. **किमपि**—'Owing to some cause or other.' P. 'Deep in thought on something or other.' C. cf. 'किमपि चेदमनंगविचेष्टितं' P. 21. L. 20.

P. 15. L. 2. **स्वस्ति**—(originally noun. f. n.) *ind.* शुभमस्तु. 'स्वस्त्यस्तु ते.' R. V. 17. In greeting, Dative is used with such words. G. 67 (*d*). cf. 'स्वागतं प्रियसुहृदे' P. 10. L. 6. and see our note thereon.

P. 15. L. 3. **निष्क्रामतीव**—P. omits 'इव' but it has a special force of its own. cf. 'The king's secret begins bursting my heart, and *well nigh* forces its way out.' C.

P. 15. L. 4. **संगीतव्यापारं**—'Music-practice'–C. संगीतं is triple symphony or singing accompanied by instrumental music and dancing. 'गीतं वाद्यं नर्तनं च त्रयं संगीतमुच्यते.'

P. 15. L. 5. **वचनेन**—वचनं here means command, order, direction. वचनेन and more frequently वचनात् are used in the sense of 'In the name of' 'By the order of.'

P. 15. P. 8. **न···उपेक्षते**—This indicates that the queen is in great distress not experienced before. Really speaking these words are

Nipuniká's own, and it is a trick invented by herself to deceive *Vidúshaka* out of his secret.

P. 15. L. 9. किंवा···प्रतिकूलं--किंवा is a particle of interrogation. cf. 'किंवा शकुंतला इति अस्य मातुराख्या' S. VII. 'Why, what is the matter, has my royal friend done anything to displease her?' W.

P. 15. L. 11. यन्निमित्तं०--यस्याः निमित्तेन. This is also an invention of the cunning maid-servant. नामधेयेन०--This is technically termed 'गोत्रस्खलनं', making mistakes in names. It is everywhere alluded to by *Sanskrit* poets. cf. 'दाक्षिण्येन ददाति वाचमुचितामंतःपुरेभ्यो यदा। गोत्रेषु स्खलितस्तदा भवति च प्रीडाविलक्षश्चिरम्॥' S. VI. 5.

P. 16. L. 2. जिह्वायंत्रणेन--By restraining the tongue, *i. e.* by making a strong and painful effort to keep the secret.

P. 16. L. 4. आम्०···--P. omits 'निपुणिका--आम्। आर्य का सा उर्वशी। विदूषकः--अस्ति उर्वशीति अप्सराः।' and reads तस्याः दर्शनेन०···as a continuation of the last speech of *Vidúshaka*. But it is natural to suppose that *Vidúshaka* required a reply to his question 'किं आमंत्रिता तत्रभवती उर्वशीति,' and that *Nipuniká* wished to know who *Urvas'í* was.

P. 16. L. 6. विनोदविमुखः०--(विनुद् drive away, remove fatigue.) averse to all sorts of recreation. cf. 'रम्यं द्वेष्टि यथा पुरा प्रकृतिभिर्न प्रत्यहं सेव्यते.' S. VI. 5.

It was the duty of *Vidúshaka* to please the king, but on this occasion he was sorry to find that nothing that he did could please the king.

P. 16. L. 7. कृतं भेदनं०···--'I have broken open my lord's impregnable secret.' C.

P. 16. L. 8. देव्यै निवेदयामि--For देव्यै (dative) P. wrongly reads 'देव्याः' (genitive); for 'The causal of विद् with नि governs the Dative of the person to whom something is told.' G. 68. cf. 'होमवेलां गुरवे निवेदयामि' S. IV. 'वनस्पतिसेवां काश्यपाय निवेदयावः' S. IV. 'तस्याः प्रसादं गुरवे निवेद्य' R. II. 68.

The mistake on the part of Mr. Pandit arose from the Genitive case in the corresponding *Prákrit* words, viz. 'देवीए णिवेदेमि.' In *Prákrit* there is *no Dative* case, and when the idea of Dative is to be expressed, *Genitive* is used for it. Therefore in translating *Prákrit*-Genitive-forms into *Sanskrit* we must see which case is required by the rules of the *Sanskrit* Syntax; e. g. (*a*) in the present case there is देवीए (Gen.) in *Prákrit*, but by *Sanskrit* Syntax निवेदयामि requires Dative, and so देवीए ought to be translated by देव्यै here. (*b*) In the next speech of *Vidúshaka* we have the *Prákrit* words 'देवीए मुहं' where देवीए is again Genitive, and *Sanskrit* Syntax also requires Genitive, therefore in that case देवीए मुहं

is equal to देव्याः मुखं. Students should note this fact very carefully, for mistakes are often committed in such cases. Let us note one more case In Godbole and Parab's edition of *S'ákuntala* P. 102. (Act III.) we have 'साअदं अविलंबिणो मणोरहस्स=स्वागतं अविलंबिनो मनोरथस्य' which is palpably wrong: it ought to be स्वागतं अविलंबिने मनोरथाय, for, स्वागतं, in *Sanskrit*, governs Dative. See G. 67 (*d*).

The grammatical construction of *Prákrit* is marked by some peculiarities such as the want of a dual number, and dative case, and the employment of but one conjugation. The lower species have a common termination for every modification of gender, number, and person. It everywhere substitutes indistinct pronunciation for the clear and definite utterance of *Sanskrit*. It changes the ऋ of the nouns of relationship (as मातृ, माआ). It drops the ending consonant (as सरस्, सर). Neuter gender is sometimes changed to masculine. Generally it has only the 1st conjugation. It substitutes *Parasmaipada* for *Átmanepada*. In it the only tenses and moods are Present, Second Future and Imperative. *Prákrit* passive uses active terminations, for *Átmanepada* is never used in it, at least in Prose. The sacred dialect of the *Bauddhas* and *Jainas* was *Prákrit*. "This simplification of grammatical construction looks like the spontaneous substitution of practical to theoretical perfection in actual speech, and tempts us to think that *Prákrit* was once a spoken language." W.

P. 16 L. 10. मृगतृष्णिकायाः निवर्तयितुं—'To cure him of this idle fancy of his.' W. *i.e.* the longing for उर्वशी. cf. 'स्रोतोवहां पथि निकामजलामतीत्य जातः सखे प्रणयवान्मृगतृष्णिकायां।' S. VI. 16. The मृगतृष्णिका (deer-thirst) is the mirage or the illusory appearance of water in a desert (मरुमरीचिका).

In hot and sandy countries, the vapour of the atmosphere appears in the distance like a sheet of water. The deer are deceived by this watery appearance. To quench their thirst in hot afternoons they try to approach this water but never reach it and at last it disappears towards the evening.

P. 16. L. 13. वैतालिकाः—P. reads 'वैतालिकः' singular, but in the next verse he reads with us 'नः' plural; to avoid this inconsistency we have retained नः (plural) and choose to read वैतालिकाः also plural. That bards could be many is supported by R. V. 65.— 'सूतात्मजाः सवयसः प्रथितप्रबोधं प्राबोधयन् उषसि वाग्भिरुदारवाचः' (सूतात्मजाः=बंदिपुत्राः the sons of bards.)

वैतालिकः, (विविधः तालः तेन व्यवहरति, one who sings in different tunes.) a bard whose duty was to awaken the prince at dawn with music and song, and to praise him and to extol the merits of his ancestors to encourage him. It was his duty also to announce in verse the fixed periods into which king's time was divided and to make him conscious of a duty, as in the present case, which he is likely to forget while engaged in his

business. वैतालिकः तत्तत्प्रहरयोग्यैः रागैः तत्कालवाचिभिः श्लोकैः सरभसं एव वितालं गायन् वैतालिको भवति ।

P. 16. L. 15. आ--आ showing limit or मर्यादा governs **Ablative** G. 84. प्रतिहततमोवृत्ति॰...—तमोवृत्ति has two meanings (1) the **spread or** mass of darkness and (2) inclination to do wrong. cf. 'नियमयसि कुमार्ग-प्रस्थितानात्तदंडः' S. V. 8.

In *Sánkhya*-philosophy *tamas*, mental darkness or ignorance, is one of the three qualities or constituents of everything in Nature, the other two being सत्त्व and रजस्. प्रतिहततमोवृत्तिः निरस्तपापाचरणः; प्रतिहता निरस्ता तमसः तमोगुणस्य वृत्तिः व्यापारः येन सः.

The विक्रमोर्वशीय resembles मेघदूत in thoughts, in expressions and in allusions. cf. 'नित्यज्योत्स्नाः प्रतिहततमोवृत्तिरम्याः प्रदोषाः' Me. II. 3.

P. 16. Ll. 16—18. मतः--The Past Participle of मन् is used **in the** sense of Present Tense and construed with Genitive. G. 154. नः—For नः some read मे to make it agree with their singular 'वैतालिकः' in the stage-direction, P. 16. L. 13. P. reads 'तुल्योद्योगस्तव दिनकृतश्चाधिकारो मतो नः' तिष्ठति–सूर्यो मध्याह्ने क्षणमात्रं विश्राम्यति इति पौराणिकप्रसिद्धिः. एषः—Some read एकः in the sense of *alone*, but एषः brings more prominently and directly to the mind of the hearer (the king) the position of the sun at that time. ज्योतिषां--' of stars.' C. षष्ठे भागे॰...--षष्ठे स्वैरविहारो मंत्रो वा सेव्यः इति नीतिकृतश्चाणक्यादयः--रंगनाथ. P. reads the fourth line thus 'षष्ठे भागे त्वमपि दिवसस्यात्मनश्छंदवर्ती' and translates 'and thou too followest thy own will at the 6th division of the day.' cf. '(नेपथ्ये ।) सुखाय माध्यंदिनी संध्या भवतु देवस्य.' Ru. II.

From the *Dasakumáracharita* it appears that day and night of the king were each divided into 8 portions of 1½ hours each. Thus **Day** : (1) To dress and audit his accounts. (2) To pronounce judgment in suits appealed to him (3) To breakfast. (4) To receive and make presents. (5) To discuss political questions with ministers and councillors. (6) In harem (apparently referred to in our play). (7) To review troops. (8) To hold military council. **Night:** (1) To receive reports of spies. (2) To dine. (3) To peruse sacred books. (4) and (5) To sleep. (6) To purify body. (7) To consult ministers and instruct officers. (8) To be with the priest.

Wilson says.—' The author of the play has conformed to this distribution, bringing *Purúravas* from council at the sixth portion of the day (*i.e.* at 1-30 p.m.—Ed).' And Mr. Pandit says ' The sixth division of the day is that which commences at 1-30 p.m. and lasts till 3 p.m., the day being divided into eight parts.' But we beg to differ from these high authorities; we think that this distribution of time is not strictly observed by the poet, and that he roughly divides the day into 12 parts. Thus now (at the beginning of the second act) it is nearly 12 a. m., for otherwise the third line

'तिष्ठत्येषः क्षणमधिपतिर्ज्योतिषां व्योममध्ये' will be quite unintelligible and have no propriety (even if one reads एकः for एषः) if the time be past 1-30 p.m.; and then according to our supposition, at the end of the 2nd Act it will be only just past 12 a. m. when the heat is most oppressive (see 'उष्णालुः शिशिरे निषीदति &c. P. 37. L. 10.), when it is 'समयः खलु स्नानभोजनं सेवितुं' P. 37. L. 7. and when it is just 'गतं अर्धं दिवसस्य.' P. 37. L. 9. cf. 'इति एवं उच्चारयति एव तस्मिन् अशिशिरकिरणं अंबरतलस्य मध्यमारूढम् आवेदयन् मध्यान्हशंखध्वनिः उदतिष्ठत् । तमाकर्ण्य च समासन्नस्नानसमयः विसर्जितराजलोक: क्षितिपतिः आस्थानमंडपात् उत्तस्थौ ।.' Kâ.

P. 17. Ll. 2-4. कार्यासनात्--See our note on that word P. 14. L. 6. पार्श्ववर्ती--See our note on पारिपार्श्वकः P. 1. L. 11. प्रवेशकः--Def. 'प्रवेशकोऽनुदात्तोक्त्या नीचपात्रप्रयोजितः । अंकद्वयांतर्विज्ञेयः शेषं विष्कंभके यथा.'

As to विष्कंभक, 'वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः । संक्षिप्तार्थस्तु विष्कंभ आदावंकस्य दर्शितः ॥ मध्येन मध्यमाभ्यां वा पात्राभ्यां संप्रयोजितः । शुद्धः स्यात्स तु संकीर्णो नीचमध्यमकल्पितः ॥' The *Praveśaka* is the Introducer: An interlude acted by inferior characters (such as servants, buffoon &c. who speak *Prákrita*) for the purpose of acquainting the audience with events not represented on the stage but a knowledge of which is essential for the proper understanding of what follows. (Like the *Vishkambhaka* it connects the story of the drama and the subdivisions of the plot by briefly referring to what has occurred in the intervals of the acts or what is likely to happen at the end. It never occurs at the beginning of the first act or at the end of the last).

P. 17. Ll. 5-7. उत्कंठितो-See our note on उत्कंठा P. 14. L. 12. आदर्शनात्०...--cf. Wilson's metrical translation--

> 'One glance sufficed; the unerring shaft of love
> Laid bear the path and gave a ready access
> To that celestial nymph, to seat herself
> Throned in my heart.'

P. 17. Ll. 8-11. मकरकेतोः--The god of love is called मकरकेतु (or मकरकेतनः) *i. e.* having fish on his banner or having fish for his emblem. कृतमार्ग--विद्धं: adj. of हृदयं. अवंध्यपातेन--adj. of बाणेन, whose descent or fall (पात) is never (अ) fruitless (वंध्य. from वंध्; बंध्य whose menstrual discharge is *stopped*, barren, childless; hence बंध्य or वंध्य means fruitless). संपीडिता खलु—Wilson tries to explain खलु thus 'That is exactly why—; or, she has a sufficient cause to be.' तपस्विनी—(तपस्विन् ascetic, mendicant, poor, distressed, pitiable, thus) तपास्विन is now usually used as a word of pity 'तपस्वी चानुकंपार्हः' अमर. निक्षेपः--anything deposited without a seal in trust.

P. 17. Ll. 12–13. अभिसंहितः—See our note on अतिसंधेयः P. 14. L. 13. Cf. 'जनं विद्वानेकः सकलमभिसंधाय कपटैः। तटस्थः स्वानर्थान् घटयति च मौनं च भजते ॥' Mu. I. 14. दास्याःपुत्र्या—दास्याःपुत्रः (a whore-son) and दास्याःपुत्री are terms of abuse and have lost their literal sense.

Cf. 'महति प्रत्यूषे दास्याःपुत्रैः शकुनिलुब्धकैः प्रतिबोधितोऽस्मि.' S. II. (where राघवभट्ट says तस्य विदूषकस्य उद्वेगदायित्वात् गालिप्रदानं.) 'एष दास्याःपुत्रः मधुकरः' S. VI. 'हंहो दास्याःपुत्र स्वैन्द्रजालिक' Ra. II. 'In the अलुक् of the Genitive the noun in the Genitive may retain its case-ending when reproach is implied.' K. G. § 135 (c).

P. 17. Ll. 14–18. तूष्णीं—तुष् to be calm (cf. जोषं from जुष्) and the termination नीम्. नियंत्रिता...सहसा—'My tongue is so accustomed to the restraint I have put upon it, that I cannot answer *off-hand*, even your inquiries.' W. सहसा is again used in the sense of at once in 'अतो विनिद्रे सहसा विलोचने' P. 76. L. 17. महानसं—n. or m. (अनस् n. food, from अन्; अनिति जीवति अनेन).

P. 18. Ll. 3-4. पंचविध, Of five kinds viz., (1) भक्ष्य to be chewed and then eaten. (2) भोज्य to be eaten without chewing. (3) लेह्य to be licked. (4) चोष्य to be sucked and (5) पेय. अभ्यवहारस्य–अभ्यवहारः or अभ्यवहार्यं (from अभ्यवहृ to collect or use as food) food. 'The very sight of the dishes in course of preparation will be sufficient to dissipate all melancholy ideas.' W. शक्यं उत्कंठा विनोदयितुम्—P. reads शक्या उत्कंठा विनोदयितुं; but cf. 'नहि देहभृता शक्यं त्यक्तुं कर्माण्यशेषतः'—गीता. XVIII. II. 'एवं हि प्रणयवती सा शक्यं उपेक्षितुं कुपिता' M. III. 22. P.'s reading is not wrong but शक्यं is better. अत्र शक्यमिति अव्ययम्. Regular construction would require शक्यं to be an adj. 'दैवी च सिद्धिरपि लंघयितुं न शक्या'—मृच्छ० VI.

रंगनाथ says 'शक्यं श्वमांसादिभिरपि क्षुत् प्रतिहंतुं इति महाभाष्यकारप्रयोगात् उत्कंठा विनोदयितुं शक्यं इति साधु। शक्यं इति अत्र शक्या इति अर्थः।' 'The form शक्यं is sometimes used as a predicative word with an infinitive in a passive sense, the real object of the infinitive being in the nominative case' A.D. cf. 'शक्यं आलिंगितुं पवनः' S. III. 4. where राघवभट्ट says 'ननु शकिसहोश्च इति कर्मणि यकि कृते सह्यं शक्यं इति रूपम्। तेन सह पवनस्य भिन्नलिंगस्य सामान्याधिकरण्यं कुत इति चेन्न। महाभाष्यवचनात्सिद्धम्। शक्यं च श्वमांसादिभिरपि क्षुत्प्रतिहंतुम् इति। तथा च वामनसूत्रम् शक्यमिति रूपं विलिंगवचनस्यापि कर्माभिधायां सामान्योपक्रमात् इति।' in our text विनोदयितुं is of course a passive Infinitive, 'To be removed;' for more particulars about such Infinitives see G. 178, 179, 180.

P. 18. Ll. 5–7. ईप्सित—From the Desiderative base of आप्. दुर्लभप्रार्थिना—'who only seek the unattainable.' C. P. reads 'दुर्लभप्रार्थनः,' दुर्लभं प्रार्थनं प्रार्थितं कामः यस्य सः (आत्मा.) ननु०...—for ननु see our notes

on ननु P. 4. L. 16. and P. 7. L. 19. 'May I ask if the person of your highness was not beheld by the lady उर्वशी?' W.

विदूषक means—I am sure she must have seen you; and if she has, she must have fallen in love with you who are so beautiful, and she is therefore not दुर्लभा.

P. 18. L. 10. पक्षपातोऽयम्०···=The King means—'You being my friend are *partial* to me and therefore think that my beauty will certainly attract her.' (cf. 'सर्वः कांतं आत्मीयं पश्यति' S. II.) He means—'I am not worthy of her: so immensely beautiful she is.'

Some read this speech thus—'पक्षपातोऽपि तस्यां सद्रूपस्य अलौकिकः एव.'—'but highest beauty is wonderfully or unusually partial to her.' But this is not in keeping with the context. for such a plain statement is not calculated to raise the curiosity of *Vidúshaka* expressed in his next speech 'एतावन्मंत्रयमाणेन भवता वर्धितं मे कौतूहलम्.'

P. 18. Ll. 11-12. कौतूहलं= (from the interrogative *adv.* कुतः, and हल calling out). अहमिव विरूपतया०=(अद्वितीया. नास्ति द्वितीयं यस्याः) P. reads in his new edition 'अहमिव सुरूपतया अद्वितीया रूपेण' while in his old edition the reading is that which we have adopted.

Vidúshaka is always ugly and deformed and looks like a monkey. He refers to himself in 'आश्रमवासपरिचितः एव शाखामृगः' P. 87. L. 17. and 'साधु रे पिंगलवानर साधु। परित्रातः त्वया सपक्षः' M. IV. where Mr. Pandit's note is '*Vidúshaka* is not only regarded by others as belonging to the fraternity of animals but even he himself does so in keeping with his character of a buffoon.' Quite so: and for the same reason, not only do others regard him ugly, but he must also do so himself 'in keeping with his character of a buffoon.' However, in the present instance, instead of विरूपतया, Mr. Pandit in his *new* edition reads सुरूपतया and says 'The assumption that he is handsome involving a transparent and therefore humorous implication that he is ugly is better than a declaration to that effect.'

But विरूपतया, though prosaic, is ludicrous enough and harmonizes well with the character of the Buffoon, namely, that of being outspoken. cf. 'मयापि मृत्पिंडबुद्धिना तथैव गृहीतम्.' S. VI. (where he does not say मया बुद्धिमता.)

P. 18. Ll. 14-17. समासतः—'In short. Summarily.' With the whole cf. 'वसुभद्रः—सखे, प्रत्यग्रयवर्णनायां के वयम्। तथापि किंचित् कथयामि.' Ru. II. आभरणस्य०···'Her form is the ornament of ornaments; itself adds the grace to all lovely decorations, and it mocks the similitude of all comparisons.' C. 'Her loveliness yields splendour to her ornaments, Her purity gives fragrance to her perfumes.' W. cf. 'नैसर्गिकलावण्यप्रभाववत्याः

विभूषणं भारः' Ru. IV. **प्रसाधनविधि** is the thing used in decoration, 'means of decoration or ornaments.' **प्रत्युपमानं** is a counter-comparison.

काटयवेम says, उपमानस्यापि चंद्रादेरपि प्रत्युपमानं। चंद्रादयः कीदृशाः इति जिज्ञासायां उर्वश्याः मुखावयवाः तेषां उपमानानि भवंति इत्यर्थः। वपुःशब्देन अवयवाः लक्ष्यंते।' 'That is, ornaments and decorations beautify other girls, but this one herself beautifies those very ornaments and decorations. Other girls are fair like the moon and soft like the flower but this one is the standard to which the moon and the flower are compared.' P. Thus in her case we have to say 'The moon is like her face,' which involves a counter-comparison, for the simple and usual form of comparison is 'The face of a lady is like the moon.' cf. Ku. I. 49:—

सर्वोपमाद्रव्यसमुच्चयेन यथाप्रदेशं विनिवेशितेन।
सा निर्मिता विश्वसृजा प्रयत्नात् एकस्थसौंदर्यदिदृक्षयेव॥

The whole of this description is compassed in a single line in *Tennyson's* 'The Princess'—

'All beauty compassed in a female form.'

While giving the vedic verson of the Plot, Wilson thus describes *Urvaśi*· 'She was delicately and symmetrically formed, was graceful in her gestures and fascinating in her manners; her voice was music, her countenance was dressed in smiles, and her beauty was such as might enchant the world.'!

P. 19. L. 2. **दिव्यरस०**···—दिवि भवः दिव्यः. Here दिव्यरस has two meanings (1) heavenly *love* viz. that of *Urvaśi* and (2) Heavenly *water* viz. that from the clouds. **चातकव्रतं०**—(चत् to beg, solicit) चातक is a bird supposed to live only on raindrops. cf. 'एकः कृतीं शकुंतेषु योन्यं शक्रान्न याचते–' कुवलयानंद. मल्लीनाथ says 'चातकस्य जलदैकशरणत्वं' because 'धरणीपतितं तोयं चातकानां रुजाकरं.' The bird though thirsty never drinks the water lying on earth but remains expecting the drops from the clouds. 'You have taken *Chátaka* for your model.'.W

P. 19. Ll. 4–6. **विविक्तात् ०...**—विविक्तं (विविच् to separate) a lonely or solitary place. cf. 'निषेवतेऽशांतमना विविक्तं' S. V. 5. **ऋते**, 'without' governs Ablative. G. 81. **प्रमदवन**, (प्रमदा–वन) a pleasure-garden attached to the royal harem· स्यादेतदेव प्रमद-वनमंतःपुरोचितम्. (प्रमदोचितं, प्रमदाभ्यः, प्रमदार्थं or प्रमदानाम् वनम्) 'विज्ञेयं प्रमदवनं नृपस्तु यस्मिन् शुद्धांतैः सह रमते पुरोपकंठं।' In case of words ending in आ and ई the final vowel is generally shortened when the compound noun is used to denote a title. See G. 19 (a). **मार्गमादेशयतु**—By this is not meant that the king did not know the way, but it simply means, to lead the way and walk before him in order to remove obstacles, if any, from his way. **गतिः**—Course, alternative. **का गतिः** is often used in dramas to mean 'can't help, I must do so.'

This unwillingness here on the part of *Vidúshaka* is quite in keeping with his wish to dissuade the king from 'running after the mirage' (यतें तावत् मृगतृष्णिकायाः निवर्तयितुं वयस्यं. P. 16 L. 10.)

P. 19 L. 8. नोदित—(नुद्) 'Deputed, sent forward.' प्रत्युद्गतः—(प्रत्युद्गम् to advance towards one to meet, as a mark of respect;) cf. 'प्रत्युज्जगामातिथिमातिथेयः' R. V. 2. (where commentary—अभिमुखं ययौ। स्वागतं व्याजहार). To greet or welcome a guest. cf. 'प्रत्युद्गच्छ मातरं' P. 88 L. 11.

Here *Vidúshaka* means—'here is the cool breeze that appears to have been sent forward by *Pramada-vana* to welcome us, its guests.'

P. 19. L. 10. उपपन्नं०...'Well suited is the character of the breeze.' C. 'That is a fit epithet for this breeze.' P.

This refers to the word 'दक्षिण' in *Vidúshaka's* last speech. It is capable of two senses. (1) दक्षिणदिगागत southerly and (2) अनुकूल, solicitous to please; cf. 'दाक्षिण्यं चेष्टया वाचा परचित्तानुवर्तनं.' A lover is said to be दक्षिण when he loves one and also tries to please another sweet-heart by solicitous attention (दाक्षिण्य). (In Bhá. I. 39 'नापेक्षा न च दाक्षिण्यं न प्रीतिर्न च संगतिः' दाक्षिण्य means आनुकूल्य). In his speech *Vidúshaka* has used it in the first sense. But the king in calling it an उपपन्न विशेषण understands it in the second sense and uses it especially as such in the following verse, because the condition of his mind is unsuited to understand it otherwise. cf. 'अयि मुग्धे, अन्य संक्रांतप्रेमाणो नागरिका भार्यायां अधिकं दक्षिणा भवंति.' P. 49. L. 13.

P. 19. L. 11. निर्षिचन्०—This verse has a double sense, one applicable to the Wind as a wind and the other to the Wind as a lover. निर्षिचन्—(1) मधुसंपन्नां कुर्वन्, for when the south-wind blows the माधवी or spring-creeper flowers and produces honey. (2) Impregnating प्रसवाधानवतीं कुर्वन्. Thus the breeze shows स्नेह (act of producing honey) to माधवी, and दाक्षिण्य (southerliness) to कौंदी which simply moves or dances with the southerly breeze. योगात् owing to the combination of. 'With all the impassioned fervour of desire, and graceful ingenuity of love.' W.

"When a *Kámí* has more sweet-hearts than one, he sings with one, dances with another, dines with a third and so on, so as to be agreeable (*dakshina*) to all. There is a somewhat objectionable play on the word *sneha* which means love and also *semen*.' P.

P. 19. L. 13. ईदृशः अभिनिवेशः०—'May such and no other be your determination too.' P. अभिनिवेश is love or attachment. cf. 'कतमस्मिन् ते भावाभिनिवेशः' P. 38. L. 15.

Here *Vidúshaka* is pleading the cause of the queen, and tells the king to be like the *Váyu i.e.* to show devotion *(sneha)* to the queen, while he may love *Urvaśí*; and let it be noticed that the king *does* so: 'राजा—मा मा एवम् । उर्वशीगतमनसोऽपि मे स एव देव्यां बहुमानः,' P. 37. L. 4., which is a sincere remark since it is spoken to *Vidúshaka* in the absence of all.

P. 19. L. 19. विविक्षुः०…—प्रवेष्टुं इच्छुः from the desiderative base of विश् to enter. प्रतीप, प्रतिकूल contrary; from प्रति+अप् water, against the water or stream. अप् changes its अ to ई when preceded by an उपसर्ग ending in इ. (cf. द्वीप, समीप) प्रतिगताः आपः यथा स्यात् तथा. 'I feel like one contending with the stream, And still borne backwards by the current's force.' W.

Mr. Pandit reads the verse thus: 'विविक्षुर्यदहं तूर्णमुद्यानं तत्र शांतये । स्रोतसेवोह्यमानस्य प्रतीपतरणं महत्' and translates—'The garden which I was desirous of entering so quickly does not afford me peace, any more than does the swimming-against-the-current *with great effort* to him who is being carried down by the stream.' But in this (1) the simple assertion in the first line तत्र शांतये is a superfluous repetition of the idea contained in the previous prose passage 'मया न &c.' (2) The idea in Mr. Pandit's reading is not good, it is incongruous and there महत् has no propriety. Besides he takes महत् in the sense of कष्टेन, *with great effort*,—a sense which is no where found. In our reading हि=निश्चयेन, since certainly. The king's seeking peace of mind in the garden was like making an attempt to swim against the current, for whatever he saw there, instead of pleasing his mind, excited his passion for *Urvaśí* and made him more mad with love, (which is expressed in the next verse).

P. 20. Ll. 4–6. असुलभ०—उर्वशीरूपे असुलभे वस्तुनि या प्रार्थना (अभिलाषः) तस्याः (abl.) दुर्निवारम्. cf. 'मया दुर्लभप्रार्थिना' P. 18. L. 5. पंचबाणः—The five arrows of cupid are 'अरविंदमशोकं च चूतं च नवमल्लिका । नीलोत्पलं च पंचैते पंचबाणस्य सायकाः'. In Bhâ. II. 119 Cupid is called 'दशार्धबाण' (where दशार्ध is half of 10 viz. 5.) किमुत—See our note on किं पुनः P. 4. L. 2. मलय०…—cf. 'कथय कथमिवाशा जायतां जीविते मे । मलयभुजगवांता वांति वाताः कृतांताः ॥' Bhâ. II. 28.

Malaya is the name of a mountain range in the South of India, abounding in sandal trees. Poets usually represent the breeze from that mountain as wafting the odour of sandal trees and other plants growing thereon which peculiarly affects persons who are smit with love. The king here is already suffering from the shafts of love and on entering the garden he is made more miserable by the many exciters of passion (कामोद्दीपनानि) about him. The *Malayaráta* is the breeze blowing from the South in Spring. cf. 'भगवन् वसंतप्रिय दाक्षिणवायो.' P. 34. L. 11.

P. 20. Ll. 7–8. दर्शितेषु०—Locative absolute expresses the sense of When, While &c. G. 123. परिरेभितं…Past passive participles ending

in त are often used as neuter abstract nouns. G. 153. अनंगः एव--cf. 'बाणास्त एव मदनस्य ममानुकूलाः' P. 55. L. 12. and 'स्मर एव तापहेतुर्निर्वापयिता स एव मे जातः' S. III. 9. सहायः—friend, while साहाय्यं = friendship.

Káma is called *Ananga* because once he aimed his darts at *S'ankara* who in resentment burnt his (physical) body (*anga*) to ashes.

P. 20 L. 10. प्रतिगृहीतं०--(प्रतिग्रह् to accept as a present). This refers to the belief that the blessing of a *Bráhmaṇa* is sure to have its effect. Here the king feels obliged to *Vidúshaka* for the blessing.

'I accept the good omen from the *Bráhmaṇa's* lips.' C. cf. 'परिगृहीतं वचः सिद्धिदर्शिनो ब्राह्मणस्य.' M. III., in a note on which Mr. Pandit says—'This does not refer to any knowledge that *Vidúshaka* possessed of the art of foretelling, but simply to the notion that a blessing given by a *Bráhmaṇa* is fulfilled by the gods.'

P. 20. L. 12. वसंतावतार०—'Heralding the presence of the spring.' W. 'With the *Avatára* of spring revealed.' C.

All editions read the *Sanskrit* 'वसंतावतार' but they differ in reading the corresponding *Prákrit*, P. reading 'वसंतोदार' and others 'वसंतावदार'; but later on (P. 23. L. 23.) the latter read ओदरिअ (or अवदरिअ) for अवतीर्य just like the former. Why, Mr. P. himself in M. III reads वसंदपुढमावदारसूअआणि for वसंतप्रथमावतारसूचकानि. From this fact and from a similar case in *S'ákuntala*, it appears that both the *Prákrit* forms वसंतावदार and वसंतोदार are to be translated by the *Sanskrit* 'वसंतावतार.' In S. I. the *Prákrit* form 'वसंतोदारसमए' occurs; it is variously rendered as 'वसंतावतार—वसंतोदार—or उदारवसंतसमये.' But after carefully examining several MSS. Prof. P. N. Pátankar in his notes on S. says 'But the correct translation वसंतावतारसमये is given by the older copies.'

P. 20. Ll. 15—18. कुरबकं—(कु little रब honey) रक्ताशोकं, P. reads 'बालाशोकं.' अशोकं means अशोककुसुमं. उपोढ०—प्राप्तरागं. उत्कृष्टारक्ततासुंदरं. (उपवह् bring about, increase, store up. उपोढ-संचित.) cf. 'किं तावत् व्रतिनां उपोढतपसां विघ्नस्तपो दूषितं' S. V. 9. where राघवभट्ट says 'उपोढं अत्युढं आधिकं । उपोढः कथितोऽत्यूढे समापन्ने विवाहिते ।' बद्ध--(बंध् to form, arrange) cf. 'छायाबद्धकदंबकं मृगकुलं रोमंथमभ्यस्यतु' S. II. 6 and 'चूतानां चिरनिर्गतापि कलिका बध्नाति न स्वं रजः' S. VI. 4. where राघवभट्ट says 'न बध्नाति न दृढं करोति.' ईषत्...कपिशा--'Brown with the yet scanty pollen.' C. मुग्धत्वस्य०--The first two lines describe simple childhood and the third youth. We think the words (1) कुरबकं, (2) राग, and (3) रजः may respectively have the secondary meanings of (1) *Smallness* or childhood (कुरबक means a kind of rice or grains which are of course *small*), (2) feeling of love and (3) रजोदर्शन or puberty.

P. 20. L. 19. **मणिशिला···प्रतीच्छति**--cf. 'एष मणिशिलापट्टसनाथः माधवीमंडपः उपहाररमणीयतया स्वागतेन इव नौ प्रतीच्छति.' S. VI. **सनाथ,** *lit.* having a lord, but in dramatic literature it is often found to have been used in the secondary sense of *yukta*, 'having or furnished with (usually in compounds.)' cf. 'सति कुसुमसनाथे कं हरेदेष बर्हो' P. 64. L. 13. **अतिमुक्त,** अतिमुक्तः माधवीलता which attracted bees by its honey. See our notes on 'निर्विचन०' P. 19. L. 11. **संघट्टपतितैः,** some read 'संघविघटितैः.' **संघट्टः** meeting (from संघट्ट् to strike, come in collision with). **कृतोपचारः,** 'as if the bower were intentionally (we would say *consciously*—Ed.) honouring you.' P. उपचारः, (उप चर् approach, serve). Paying respects to, hence 'means of showing respect, articles of worship.' **प्रतीच्छति,** (प्रति इष् to welcome) expects.

P. 21. Ll. 4-6. **रोचते**--In the case of रुच्, the person or thing satisfied is used in Dative case. G. 61. **विलोभ्यमान०**--Here विलुभ् *cau.* to divert, amuse, entertain; (and hence, as in ऋषिं विलोभयंत्यः P. 6. L. 18., it means to charm, allure).

Here *Vidúshaka* means to say that the creepers are as good as (or even better than) *Urvaśí* and so the king can divert himself very easily. But the king denies this in the next verse.

P. 21. L. 10. **धृति**--धृतिः 'धृ प्रीतौ इति धातोः' प्रीतिः, आसक्तिः, संतोषः धृतिर्योगांतरे धैर्ये धारणाध्वरतुष्टिषु '--विश्वः cf. 'साहं कथं नाम तवाचरेयं आराधनीयस्य धृतेर्विघातं' R. XVI. 82. (where धृति means 'Good pleasure') 'The eye can't find its *rest*' C. **दुर्ललित,** (*lit.* fondled too much, spoilt by fondling,) wayward, unruly, hard to please. Some read the 4th quarter thus 'तदंगनालोकदुर्ललितम्.'

रंगनाथ--कुसुमितासु इति अनेन लोचनलोभनीयत्वं, उपवनलतासु इति अनेन अनायासलभ्यत्वं, नमविटपासु इति अनेन प्रच्छायशीतलत्वं, व्यज्यते। **कादयेवम्**--अत्र कुसुमानि आभरणस्थानीयानि, विटपाः बाहुस्थानीयाः, लताः अंगयष्टिस्थानीयाः; आसां लतानां उर्वशीरूपसादृश्ये विद्यमानेऽपि तथाविधसौभाग्याभावात् प्रीत्यभावः।

P. 21. L. 12. **अहल्या०...**--**सचिवः,** friend (from सच् to follow, assist, be associated with). **उन्मत्तौ०,** (Dull-headed, ignorant, unsuited, useless), the meaning is similar to that expressed in 'अस्थाने द्वयोरपि प्रयत्नः' *Mudrárákshasa* II.

To Mr. Pandit, *Vidúshaka* seems to complain that he is considered an idiot (उन्मत्तः) and used as an instrument by the king to accomplish his desire; but we think that *Vidúshaka* means that he is not the proper person to whom the king should appeal for help in such a case, which the king denies in his reply, 'अतिस्नेहः कार्यदर्शी' *i.e. Vidúshaka* being his intimate friend is likely to know what to do. and is, therefore, a proper person.

In his marginal note Mr. V. S. Apte prefers the reading वज्र: to वैद्य:, but confesses 'yet it is a defect in the reading that वज्र: should be inanimate and अहं animate.' His objections to the reading वैद्य: are (1) that वैद्य: is not in the story about the seduction of अहल्या and (2) that a वैद्य is never appealed to for help by lovers. But our reply is (1) If वैद्य: is not in the story, वज्र: also is not. And वैद्य may be connected with the story by understanding, by the term, the Moon (ओषधीनाथ:); for Mr. Apte himself says in his Dictionary, under the word अहल्या, 'There is another story which states that *Indra* secured the assistance of the Moon to seduce *Ahalyá*.' (2) To his second objection we reply—If a वैद्य is never appealed to for help by lovers, that is exactly what makes *Indra's* appeal out of place (*i. e.* to an improper person) in *Vidúshaka's* opinion.

Now as to अहल्या—The story in the *Purámas* is that a god *Indra* seduced a woman *Ahalyá*, wife of *Gautama*. But the real conception of the Vedic poets is that *Ahalyá* is the Dawn or Night which *disappears* when *day* comes (अहनि लीयमाना). The Dawn is spoken of metaphorically as the wife or sister of the Sun. (cf. 'स्वसुर्यो जार उच्यते.' ऋक्संहिता. VI. 55-4.) She grows feeble and feeble and finally disappears when the sun rises and therefore the sun is metaphorically called the *jára* of the Dawn (or Night). 'In later times, however, this word is literally taken to signify a paramour. This meaning of it has given rise to several stories in the *Purágas* about the supposed immoralities of the gods based on the apparent but misunderstood authority of such passages.' Prof. S. G. Jinsiväle's Notes. Let the readers notice what the old celebrated मीमांसा-scholar कुमारिलभट्ट (who lived about 6th Century A. D.) says on this point in his तंत्रवार्तिक—'एवं समस्ततेजाः परमेश्वरत्वनिमित्तइंद्रशब्दवाच्यः सविता एव अहनि लीयमानायाः रात्रेः अहल्याशब्दवाच्यायाः क्षयात्मकजरणहेतुत्वात् जीर्यति अस्मात् अनेन वा उदितेन इति अहल्याजारः न परस्त्रीव्यभिचारात्.'

P. 21. Ll. 14–18. अतिस्नेह:०—'Great intimacy, you see, knows what to do.' P. i. e. enables one to see what the remedy is. समाधिं०—'But do not again, I pray you, break the thread of my thoughts by your complainings.' C. समाधि: m. (समाधा to place together, to compose or collect the mind). Profound meditation, concentration of mind on one object. निमित्तं The निमित्त here is a good omen viz. दक्षिणाक्षिस्कंधादिस्पंदनं.'

In the case of a man a quivery sensation in the right eye or shoulder was and is supposed to prognosticate a good omen such as the meeting with a beloved person. cf. 'अभिमतफलशंसी चारु पुस्फोर बाहु :'—भट्टि० I. 27. and 'अयं मां स्पंदितैर्बाहुराश्वासयति दक्षिणः' P. 43. L. 13. The opposite was and is the case with a woman. This belief need not be called a *superstition*, for have not you my readers! had any such experience and also observed the fact that when we (having consciously felt or not some such sensation)

begin to speak about a friend he comes there at once though we never expected him at that time? Similarly if we note similar phenomena, rashly called superstitions by those who have never studied them, we shall surely find that they are really connected with the events they foretell. But the present materialistic science has not investigated those hidden laws of human nature, and therefore the 'civilised' sceptic world laughs at them. We, for ourselves, are unable to explain them, but we think they are cases of suggestion or thought-transference, which the western *Science* will soon prove to be a fact in Nature, for says Prof. William Crookes F. R. S. in the Fortnightly Review for February 1892, in his essay on 'Some possibilities of electricity'—'Here then is revealed the bewildering possibility of telegraphy without wires, posts and cables......This is no mere dream of a visionary philosopher......In some parts of human brain may lurk an organ capable of transmitting and receiving other electrical rays of wave-lengths hitherto undetected by instrumental means. These may be instrumental in transmitting thought from one brain to another. In such a way the recognised cases of thought-transference and the many instances of *coincidences* would be explicable.' cf. 'व्यतिषजति पदार्थानांतरः कोऽपि हेतुः। न खलु बहिरुपाधीन्प्रीतयः संश्रयंते ॥' U. VI. 12. and the following lines quoted by Col. H. S. Olcott, P. T. S. in his '*Old Diary Leaves*':—

> It is the secret sympathy
> The silver link, the silver tie,
> Which heart to heart and mind to mind
> In body and in soul can bind!

P. 21. L. 19. न सुलभा०—'The moon-faced maid is far beyond my reach, Then why should love impart such flattering tokens.' W. 'What then means this sudden portent which *Káma* works within me.' C. सकल, full, having all digits (कलाः). अनंगविचेष्टितम्, deed, play or act of *Madan*, viz., the twitching sensation which the king feels in the right eye and the right shoulder. किमपि, some translate this by 'unaccountable, indescribable अनिर्वचनीय.' With the first two lines cf. 'शांतमिदमाश्रमपदं स्फुरति च बाहुः कुतः फलमिहास्य.' S. I. 14. and 'मनोरथाय नाशंसे किं बाहो स्पंदसे वृथा.' S. VII. 13. च--च, च is frequently repeated with two assertions in the sense of 'on the one hand—on the other hand,' to denote antithesis. G. 273. अभिमुखीषु०, 'my heart suddenly feels a sense of gladness as it would when the fulfilment of a desire were near;' probably the plural is used for the sake of the metre. cf. 'सतां हि संदेहपदेषु वस्तुषु प्रमाणमंतःकरणप्रवृत्तयः' S. I. 19 and see our note on 'निमित्तं०' P. 21. L. 18. एकपदे, *ind.* all at once, suddenly. 'My heart *in a moment* hath attained serenity, as though the bliss, which it sighs for, were really present before it.' C.

In the first line, some wrongly read 'असुलभा' for न सुलभा. In असुलभा there is a fault technically called 'अविमृष्टविधेयांश,' अविमृष्टः प्राधान्येन अनि-

दिष्टः विधेयांशः (predicate) यत्र. Here the negation (सुलभा न) being emphatic, the negative must have a separate and principal position; in the तत्पुरुष compound (असुलभा) the negation assumes a subordinate position contrary to what is desired and hence the fault. For more particulars see काव्यप्रकाश (वामनाचार्य's edition) Pp. 296, 297, 319, 324 and 325. 'Here the denial (in असुलभा) bearing, as it does, the character of a prominent Negation ought to be directly or emphatically expressed. As it has been said—When the affirmation is not principal, but the denial is so, the latter is termed a Prominent Negation (प्रसज्यप्रतिषेध) in the case of which the Negative associates with *i. e.* qualifies the Verb, *e. g.* नवजलधरः संनद्धोऽयम् न दृप्तनिशाचरः (our text P. 60. L. 15. Ed.)'—*The Mirror of composition.* P. 284.

P. 22. Ll. 4–7. जाताशः०—Remains hopeful of success or gratification (cf. आशाकृत.) आकाशयानेन०—'enter in the air.' W. आकाशयानं in such cases does not mean any celestial car or balloon, but simply 'Passing through air like a bird,' as they could do by their प्रभाव. अनिर्दिष्टकारणं—Without a definite aim. (निर्दिश् to point out, mention, determine.) 'Tell me your purpose.' W. तत्र...क्षणविघ्नताकाशगमनां०—क्षणं विघ्नितं आकाशे गमनं यस्याः. In this speech the allusion is to Act. I. 'आम् दृढं खलु लग्गा सा,' 'अलं परिहासेन' P. 11. Ll. 15 and 17.

P. 22. Ll. 10.—13. नु—See our note on that word P. 6. L. 20. सकाशं, (*lit.* having appearance; present.) used adverbially in the sense of *near.* अथ किं—'What else, yes.' G. 245. अपहस्तितलज्जः, अपहस्तिता दूरीकृता लज्जा यस्मिन्. निरस्तत्रपः, about which all shame is laid aside. (अपहस्तित, Past P.P. from the Denominative of अपहस्तः the hand placed on the neck to drive *out* a person). व्यवसायः, (व्यवसो, to strive.) resolve, undertaking, adventure. पुनः—'But, (on the other hand, however).' G. 287. प्रेषितः, 'sent (to inform him of your coming).'

P. 22. Ll. 14-16. ननु०—'None but my heart.' W. For ननु see our note on that word. P. 4. L. 16. संप्रधार्यताम्—समर्थ्यताम् । अनिर्वेद्य गमनं युज्यते वा न वा इति निश्चीयताम्. तावत्, while you are not yet gone. 'Pause a while and consider.' C. After तावत् some add 'कः पुनः त्वां नियोजयति. (को उण तुमं णिओएदि).' मदनः खलु०—'Love truly orders me forward—how can I then stay to consider ?' C.

P. 23. L. 2. गच्छन्त्योः—(*i.e.* आवयोः dual). P. reads 'गच्छन्त्याः (मम)' singular. But we can't suppose *Urvas'i* to be so selfish as to wish safe passage only for herself; and the dual is in keeping with 'अलंघनीये कृते स्वः' (dual) in the next speech of *Chitralekhá.*

Please note that for गच्छन्त्योः (dual) the *Prákrit* is गच्छंतीणं (गच्छंतीनां)

plural, for there is no dual in *Prákrit*. For some other peculiarities of *Prákrit* see our note on 'देव्यै निवेदयामि' P. 16. L. 8.

P. 23. Ll. 2-5. **अंतरायः**--अंतर्+इ To go between, stand in one's way.) By अंतराय here she means a misfortune similar to that which befell *Urvasí* and *Chitralekhá* at the beginning of Act I. **देवगुरुणा**--Here देवगुरु is बृहस्पति the *teacher* of the gods.. (When गुरु means father, देवगुरु is कश्यप, the *father* of the gods). **शिखाबंधनविद्या**--Here विद्या means, a spell or incantation. (With अपराजिता cf. 'एषा अपराजिता नाम ओषधिः' S. VII).

'The hair-tying-mystery...The idea appears to be that they were taught certain charms which they were to repeat, and as they repeated them they were to tie their hairs. As long as the tie remained undisturbed they were to be proof against all molestation from the *demons*' P. They were taught this *vidyá* after the recent outrage by the demon Keśin. This charm was not the same as तिरस्करिणी referred to in 'तिरस्करिणीप्रतिच्छन्ना श्रोष्यामि' P. 24. L. 7. by which, we think, they could be invisible to any human being they wished but not to the *demons*, who also, being equally powerful with the gods, were masters of charms superior to the ordinary तिरस्करिणी. See our note in small type on अस्त्र &c. P. 12. L. 16.

P. 23. Ll. 6-7. **अलंघनीये॰**--'rendered safe from.' C. (लंघ् to pass over, insult, attack, injure). **अहो विस्मृतं**--So deeply engrossed was she in her thoughts about the king that she altogether forgot it. cf. 'अन्यसंगात् पूर्ववृत्तं विस्मृतो भवान्' S. V.

Please note that *Kálidása* uses the past passive participle of स्मृ in an active sense. G. 152.

P. 23. Ll. 8-10. **भ्रमणं रूपयतः**--Some read this stage direction thus 'सिद्धमार्गमासाद्य'; a सिद्ध is one who is skilled in magical acts or has acquired the 8 'supernatural' faculties called अष्टसिद्धिs viz. 'अणिमा महिमा चैव गरिमा लघिमा तथा। प्राप्तिः प्राकाम्यमीशित्वं वशित्वं चाष्ट सिद्धयः॥' **आत्मानमवलोकयतः**--चित्रलेखा saw the city reflected in the waters.

'It is considered as leading to the acquisition of religious merit to look into sacred water as in a mirror so as to see oneself reflected in it' P. For the sacredness of a river see our note on 'तिथिविशेषः' P. 80. L. 7.

P. 23. Ll. 10-11. **प्रतिष्ठानस्य**--This प्रतिष्ठान cannot be the पैठण of शालिवाहन, because Paiṭhaṇa is not at the confluence of *Gangá* and *Yamuná* and besides the *Paiṭhaṇa* of *S'áliváhana* is only two thousand years old. The *Pratishṭhána* of our text was the capital of *Purúravas* situated opposite *Prayága* or Allahabad. It is said in the *Harivans'a* to have been situated on the north bank of the Ganges in the district of *Prayága*. 'उत्तरे जान्हवीतीरे प्रतिष्ठाने महायशाः। राज्यं च कारयामास प्रयागे पृथिवीपतिः॥'

Here *Kálidása* places it at the junction of *Gangá* and *Yamuná* (cf. 'प्राप्य प्रयागमवगाह्य सिताऽसितांत:'). 'It is however possible that *Kálidása* was less attentive to perfect Geographical accuracy.' Prof. P.N Pátankar. शिखाभरण=शिखा+आभरण. 'crest-borne gem.' W. cf 'स्वर्लोकस्य शिखामणि:...नंदनवनम्.' Bhá. I. 57.

P. 24. Ll. 2–4. प्रथमोदित:...–'Risen first or before its light.' In simple words the whole means 'He who is like चंद्र waits for you who are like कौमुदी.' The idea is that चंद्र and कौमुदी are separate things (having a separate existence) which is well expressed in 'तां कौमुदीमिव समागमयेंदुबिंबे' which is a variant for our 'तवेन तवमयसा घटनाय योग्यं' P. 29. L. 18. cf. 'शशिना सह याति कौमुदी.' Ku. IV. 33. and शशिनमुपगतेयं कौमुदी मेघमुक्तं R. VI. 85. कौमुदी, कुमुदानां इयं प्रकाशकत्वात्. But it is popularly derived from कु earth and मुद् to rejoice, thus 'कौ मोदंते जना: यस्यां तेनासौ कौमुदी मता.' प्रतीच्छति. See our note on that word P. 21. L. 2. सविशेषं॰—The king appears more agreeable to *Urvas'í* for, in her mind there is more eagerness and more love for him now than before.

P. 24. L. 7. तिरस्कारिणी—(from तिर: कृ to cover; it literally means a *cover* or magical veil. But properly) it means a *vidyá* or charm by means of which one can render oneself invisible to anyone. (अंतर्धानविद्या).

Being visible to the audience but invisible to the individuals on the stage is to be met with even in the plays of Shakespeare where the ghost of Hamlet and Ariel in the Tempest enter invisible. But in the *Sanskrit* plays तिरस्कारिणी does not certainly mean 'wardrobe...a dress of light gauzy texture' as Prof. Wilson supposes, but mere mesmeric or hypnotic power (spell, charm); and to remove the तिरस्कारिणी means to withdraw the spell. These things or phenomena can be performed by men (as has been and is being proved experimentally at Nancy in France by eminent physicians like the late Dr. Charcot) whose will-power (animal magnetism) has undergone a particular kind of training. Human will is capable of a development unknown to and even undreamt of by the present official science and therefore denied by it. Please see our note on अक्ष &c. P. 12 L. 16.

Mr. P. omits 'न तावदुपसर्पिष्ये' from this speech of *Urvasí* and read it thus 'तिरस्कारिणीप्रतिच्छन्ना पार्श्वगता अस्य भूत्वा श्रोष्यामि तावत् । पार्श्वपरिवर्तिना वयस्येन सह विजने किमपि मंत्रयमाण: तिष्ठति ।' Mr. P.'s distinct sentence 'पार्श्वपरिवर्तिना ...मंत्रयमाण: तिष्ठति,' from which the word इति is absent, is an emphatic assertion, which can only be made by her when she hears their conversation indistinctly from a distance and is *certain* that they *are speaking* at taht time. But this is not the case; for *Vidúshaka* is *contemplating*

(चिंतां नाटयति P. 21 L. 17.) and the king also is silent (जाताशः तिष्ठति P. 22. L. 4.) thinking of *Urvaśi* and continues to be silent (राजा तूष्णीमास्ते P. 24. L. 13). In our reading *Urvaśi* means 'I shall listen to what he is speaking (if he is speaking at all, as I think he may be since he is sitting alone with his confidential friend)' विजने, (*lit.* in a retired place but generally) used as *ind.* meaning 'Privately.'

P. 24. Ll. 13-15. तूष्णीमास्ते--Still continues to be silent; for being engrossed in thinking of *Urvas'i* he did not hear what *Vidúshaka* said. He has been silent since P. 22. L. 4. (जाताशःतिष्ठति). आत्मानं कृतार्थयाति--P. reads 'आत्मानं विकत्थते,' where विकत्थ् means to boast or be perverse by holding out or remaining inaccessible.

But in the sense of boasting विकत्थ् is Intransitive and is used with instrumental, as विद्यया विकत्थते 'he boasts of his learning.' Under किम् Mr. Apte in his Dictionary quotes 'का खलु अनेन प्रार्थ्यमाना आत्मना विकत्थते ;' (but under विकत्थ् he quotes का खलु अनेन प्रार्थ्यमाना विकत्थते. Both are correct). With Accusative विकत्थ् means 'to speak ill of' (*See* विकत्थ् in M. W.'s Dictionary) cf. 'भवान् अस्मान् विकत्थते'--महाभारत ; however, possibly through oversight Mr. Apte in his Guide § 140 quotes '...आत्मानं विकत्थते' and translates 'what woman boasts of herself being sought after by him' ; but his marginal note on this passage is 'आत्मानं विकत्थते is not good : the reading आत्मानं कृतार्थयति is better.' We have not adopted either of the correct forms (प्रार्थ्यमाना आत्मना विकत्थते and प्रार्थ्यमाना विकत्थते) because आत्मानं कृतार्थयाति yields a good sense, and making the epithet धन्या more significant is certainly appropriate.

P. 25. L. 2. किं मानुष्यं०--W. reads this speech thus 'ध्यानाय किं विलंब्यते'--Why do you hesitate to discover the secret by your divine faculty of meditation ?—C.

In our reading *Chitralekhá* means to say—'why do you not try to know who the woman is by your *Prabhára*-divine power?' *Urvaśi* does not like to do so, for if the woman turns out to be one other than herself she will be disappointed but too soon. काटयवेम--मानुष्यकं मनुष्यभावः। दिव्या त्वं मानुषीव किं विचारयसि, राज्ञा प्रार्थ्यमानां तां प्रभावतो जानीहि इति अभिप्रायः। बिभेमि (in *Urvaśi's* next speech) इति अत्र भयकारणं राजप्रार्थिता अन्या भवेत् इति शंका।. विडंब्, 10 U. to imitate, resemble.

P. 25. Ll. 3-8. बिभेमि—'I fear to know it too quickly by my power.' C. सहसा—See our note on 'नियंत्रिता''' सहसा' P. 17. L. 15. ननु—'why, I say,'—G. 286. स्वप्नसमागम०--स्वप्ने समागमः तं कारयति तां. (स्वप्नः m.) 'Let your honour be an assiduous votary of Sleep, for it is Sleep who brings lovers together in its dreams.' C. प्रतिकृतिः--(reflected image.

Likeness) picture, चित्रम्. **हीनसत्त्व**—From which courage has departed. (हीन from हा, left by, destitute of. सत्त्व n. m. सतो भावः life, spirit, strength, courage).

P. 25. L. 11. हृदयमिषुभिः०···—न-न, used to express an assertion emphatically positive. G. 281. The king means, 'tears will come out and *certainly* spoil the half-drawn picture; or the eyes being unable to see I would not be able to finish it.' असमाप्य, is a grammatical error, for it has no agent. As it now stands, उद्बाष्पत्वं becomes its agent, which is wrong. The meaning is चित्रं असमाप्य उद्बाष्पत्वं न भविष्यति इति न *i. e.* चित्रं असमाप्य संपूर्णं अनालिख्य उद्बाष्पत्वं भविष्यति एव.

For असमाप्य (*before* finishing) some read समवाप्य *i. e. after* finishing the picture. But it is better to have a reading which will make the (finishing of the) picture itself impossible (अनुपपन्न as the king says). With the whole cf. (a) त्वामालिख्य प्रणयकुपितां धातुरागैः शिलायां आत्मानं ते चरणपतितं यावदिच्छामि कर्तुं । अस्रैस्तावन्मुहुरुपचितैर्दृष्टिरालुप्यते मे क्रूरस्तास्मिन्नपि न सहते संगमं नौ कृतांतः ॥ Me. II. 42. (b) मत्संयोगः कथमुपनयेत्स्वप्नजोऽपीति निद्रां आकांक्षंतीं नयनसलिलोत्पीडरुद्धावकाशाम्. Me. II. 28. (c) 'बाष्पपूर्णनयनया मया अत्र लिखित्वा द्रष्टुमपि न पार्यते.' Ru. III. If the reading समवाप्य be adopted and if *after* finishing the picture the *looking at it* becomes impossible, cf. प्रजागरखिलीभूतस्तस्याः स्वप्ने समागमः । बाष्पस्तु न ददात्येनां द्रष्टुं चित्रगतामपि ॥ S. VI. 22.

P. 25. Ll. 16—17. पर्याप्त-'adequate; sufficient.' (पर्याप् to be competent or able). एतावान्०—'I can suggest no more (third) remedy.' 'No further reaches my ingenuity.' C. 'Thus far the flight of my genius and no further: this is all I can suggest.'

P. 26. L. 3. नितांत०... सा, in the place of सा, simple grammatical adjustment requires यो (यः जनः...तस्मिन् जने 3rd line). वापि, वा अथवा मम अनुरागं प्रभावेण विदित्वा अपि मां अवमन्यते. 'despises my poor love which her divine insight reads.' C. कात्यवेम says 'अपि शब्दः शंकायां' meaning 'or perhaps.' It shows doubt or uncertainty. G. 247 (5). **समागममनोरथं**, P. reads plural 'अलब्धफलनीरसान्···समागममनोरथान्' but it is not necessary. अलब्ध०—न लब्धं संपादितं फलं येन स चासौ नीरसश्च, फलाभावे तु मरणमेव वैरस्ये निदानम्. **कृती**, P. reads सुखी, but कृती is obviously preferable. cf. 'काम इदानीं सकामो भवतु.' S. IV. Mark the propriety of the पृथ्वी meter here.

In this verse the king means he would certainly die if he would not get the desired object, for the influence of love is too strong for him. He feels that he is a poor victim before the shafts of love and that if *Káma* desires to regard himself victorious by killing him, he is welcome to do so.

P. 26. Ll. 8–9. मां—*me*, who am so anxiously waiting only to know what he thinks of me, before declaring my own love for him. एवं, मानसीं रुजं न वेत्ति, अथवा ज्ञात्वापि अवमन्यते, एतादृशीम्. प्रतिवचनस्य०—Some read thus 'अम[illegible] आत्मानं दर्शयितुं.' In our reading we think the *Prákrit* Genitive 'से पडिवअणस्स' should rather be rendered by *Sanskrit* Dative 'अस्मै प्रतिवचनाय' *i. e.* अस्मै प्रतिवचनं दातुम्. For, G. 65 (a) gives that when the sense of an infinitive of purpose is suppressed in a sentence (as is the case here, for mark दर्शयितुं in the other reading) the object of the infinitive in put in the Dative case. Moreover G. 66 says that the root क्लृप्, to be adequate to, and roots having a *similar sense* govern Dative. However, for want of corroboration we could not make up our mind to make this change in the text.

P. 26. Ll. 10–14. भूर्जपत्रेण—She is thinking of creating a भूर्जपत्र by her divine power, for no natural भूर्जपत्र could be had then and there. भूर्ज is a kind of birch tree, the leaf of which is used as paper in some parts of upper India, as that of the palm in Southern India. अनुमतं--See our note on मत: P. 16. L. 16. अविधा—आक्रोशे, 'Help, help'; An *interj.* used in calling for help in danger. निर्मोकः, (from निर्मुच् to loosen.)

Nirmoka is a hide or skin, especially the cast-off skin or slough of a snake (who in some seasons sets loose or casts off his worn-out skin after he gets a new one). P. reads this and the following two speeches thus—विदूषकः--अविधा अविधा। भोः किं नु खलु एतत् भुजंगनिर्मोक इव संमुखे अस्माकं निपतितम्। राजा—भूर्जपत्रगतोऽयम् अक्षरविन्यासः; विदूषकः—न खलु अदृष्टया तत्रभवत्या उर्वश्या भवतः परिदेवितं श्रुत्वा समानानुरागसूचकानि अक्षराणि विसृष्टानि स्युः। Our readers can easily compare these with our readings.

P. 27. L. 2. नास्ति अगतिः०—Nothing is inaccessible to desire.

When a man has an ardent desire he thinks that anything possibly may happen to fulfil it—why, even God might come down for him. The king says that *Vidúshaka* is very anxious for him and so he supposes that even such an impossible thing as a letter from *Urvaśí* may happen. cf. Ku. V. 64:—

तपः किलेदं तदवाप्तिसाधनं। मनोरथानामगतिर्न विद्यते॥

'and this asceticism is but a miserable means of attaining it (high dignity) but there is nothing to which desire and hope will not resort through delusion.' Rev. K. M. Banerjea: on which मल्लिनाथ says—मनोरथानां कामानां अगतिः अविषयः न विद्यते, न हि स्वशक्तिपर्यालोचनया कामाः प्रवर्तंते इति भावः। cf. also 'मनोरथानां अतटाः प्रवाहाः.' S. VI. 10. (vl.) streams of hopes have no banks, they flow unimpeded in every direction.

P. 27. Ll. 2–6. अनुवाच्य–अनुवच् *caus.* to read to oneself, before reading aloud. cf. निपुणिका—ननु वाच्यतामेतत् । देवी—अनुवाचय तावदेतत् । P. 33. L. 12. प्रसन्न:०—'Thy conjecture has come true.' C. conjecture viz., that it might be a letter from *Urvas'i* P. 26 L. 17. नागरिक:०-- 'I admire your shrewdness.' C. (नगरे भवः) (Town-bred, polite, clever, shrewd). This refers to his requesting the king to read the letter out. cf. 'गच्छ । नागरिकवृत्त्या संज्ञापय एनाम्' S. V. (Skilfully, in a gentlemanly way).

P. 27 L. 10. स्वामिन्०...—In the third line, for our 'किं मे' P. reads 'ननु मम.' For ललित he reads लुलित which makes the compound कर्मधारय or बहुव्रीहि. (1. लुलितानि तापलुंठनात् व्याकीर्णानि पारिजातानि यस्मिन् तस्मिन् शयनीये. 2. पारिजातशयनीये यत् लुलितं तत् लुलितपारिजातशयनीयं शरीरम्, तस्मिन्.)

She means—The flowers of *Párijáta* and breezes of *Nandana* trouble me and so it is plain that I must be suffering from ardent love for you. If I did not care for you then how is it that these things do not please me? It is not true that I do not care for you even after knowing your love for me. The fact is 'I do not know whether you love me, but loving you I pine away among flowery beds fanned by heavenly breezes.' Cf. the message (नलिनीपत्रे नखैः निक्षिप्तवर्णः मदनलेखः) of शकुंतला, III. 13—

'तव न जाने हृदयं मम पुनः कामः दिवापि रात्रावपि ।
निर्घृण तपति बलीयस्त्वयि वृत्तमनोरथान्यंगानि ॥'

P. 27. L. 15. ननु भणितं०--(कमलनालायमानैः कमलनालवत् आचरद्भिः).

Chitralekhá means to say—You want to know what he will say, whether he loves you or not, but do not you see that the (affirmative) answer is already given by his limbs which have become thin through *his* yearning *for you*!

P. 28. Ll.2—4. स्वस्तिवायनं- (वा 10 P. to be happy. To honour, worship or to grant. Mr. Pandit says it is a corruption from उपायन) a present of sweetmeats offered to a *Bráhmana* on festive occasions, observance of fast &c., when he pronounces *blessings* by reciting verses from holy writs. Some read 'स्वस्तिवाचनिकम्' which has the same meaning. समाश्वासनं... उच्यते= 'Why dost thou call it but a (mere) solace (in words) ?' C.—it is something more (substantial) than that.

P. 28. Ll. 5—7. पिशुनं= सूचकं (पिश् to adorn, enlighten, make known) उदाहरणं= वाचिकं, उक्तिः Declaration (a declaratory song or poem). Message. cf जयोदाहरणं P. 10. L. 11. उत्पक्ष्मणो०= 'This leaf-borne declaration of my adored one, this messenger of her responding love,...is as

though my face, with open eyelids, were close to her's, with those eyes bright like wine !' C. Mr. Pandit reads the last two lines thus:—

उत्पक्ष्मणा मम सखे मदिरेक्षणेन ।
तस्याः समागतमिवाननमाननेन ॥

but that मदिरेक्षणेन should go with आननेन of the king is the height of absurdity, *firstly* because the king would not praise his own beauty and *secondly* because no male can have मदिरेक्षण (मादयति अभ्याम् इति मदिरे अक्षिणी यस्याः) cf. 'नार्यो मादिरलोचनाः' and what the poet *Harriet Shelley* says to his beloved 'Wilt thou not turn Those *spirit-beaming* eyes and look on me.' In S. III. 16 शकुंतला is called मदिरेक्षणा and our king himself calls उर्वशी 'मादिराक्षी' (मधुकर मादिराक्ष्याः शंस तस्याः प्रवृत्तिं. P. 69. L. 11.) In his commentary on S. III. 16. राघवभट्ट says मदिरादृष्टिः तस्याः ईक्षणमिव ईक्षणं अवलोकनं यस्याः । मदिरादृष्टिलक्षणं आदिभारते–आघूर्णमानमध्या या क्षामा चांचिततारका, दृष्टिर्विकासितापांगा मदिरा तरुणे मदे ।.' About the reading we have adopted we found a humorous remark in a Note-book 'In adopting this reading we are impartial: we give one adjective to her and one to him.' !

P. 28. L. 9. समविभागा प्रीति=Some read 'मतिः' for प्रीतिः and translate 'our sentiments accord.' But *Urvas'i'* is obviously thinking of love.

In our reading *Urvaśi* means—' Now I can safely say that we love each other equally.' She means that after this avowal of the king she is sure that he loves her as much as she loves him. अत्र, here, at this stage, *now*.

P. 28. L. 13. कुसुमं दर्शयित्वा०=' Will she deceive you in the end as to its fruit ?' ' Will she break her promise in the fruit ?' C. See our note on अंकुरितमनोभवेन P. 8. L. 14. विसंवद्, to fail to fulfil one's promise, to cause disappointment. cf. 'रमणीयः खलु अवधिः विधिना विसंवादितः' S. VI. With the whole cf. the following from Ru. II.—

वासुभद्रः--सखे, प्रथममंकुरितः मनोरथद्रुमः त्रुटित इव ।

विदूषकः--मान्यथा संभावय, उपरि स्फुटं भविष्यति ।.........

वासुभद्रः--सांप्रतं मनोरथद्रुमः पल्लवितः ।

विदूषकः--महाब्राह्मणस्य मम अनुग्रहेण कोरकितः, कुसुमितः, फलितश्च भविष्यति ।

P. 28. L. 15. अस्य दर्शयित्वा=Can not the *Prákrita* Genitive 'से' be better rendered by अस्मै (Dative) than by अस्य (Genitive) here ? We actually find that in the Nirnayasagar edition of M. (P. 6.) 'जाव से दंसेमि' is rendered by यावत् अस्मै दर्शयामि. क्षमं=(क्षम् to endure; क्षम, enduring, patient, suffering, resisting, able, fit for; hence) Becoming, proper for.

P. 29 Ll. 2-3. पार्श्वं अवलोक्य--This may mean that he looked at *each* of her or his own sides, to see if *Urvas'i* also had accompanied *Chitralekhá* and was standing somewhere to a side, out of bashfulness. But finding that *Chitralekhá* came alone he is very sorry and says 'भद्रे०...' 'He looks at her side as for another.' C. न तथा०...—यमुना दृष्टपूर्वा० means 'यमुना which was (once) formerly seen joined with गंगा at the confluence.'

'O happy one! thou dost not now so gladden my soul, thus coming without that friend of thine, like यमुना, when parted from गंगा if we had first seen it united.' C. For our दृष्टपूर्वा P. reads 'पूर्वदृष्टा' which is not grammatically correct. Cf. विज्ञापितपूर्वा P. 33. L. 4. and अलंघितपूर्वः P. 52 L. 1.

P. 29. Ll. 6-15. **अपवार्य**--See our note on that word P. 7 L. 12. **दुर्जाते**—दुर्जातं is misfortune, calamity; cf. दुर्जातबंधुः a friend in need or adversity. 'दुर्जातं व्यसनं प्रोक्तं',--विश्वः (*lit.* badly or inauspiciously born) **पर्युत्सुकां०**--Mr. Pandit's reading is the same but he translates thus:—'You say that that fair one is exceedingly restless, but do not know that *Purúravas* is afflicted on her account. This is the common prayer of us bothto *Smara* that the hot iron deserves to be united with hot iron.'

Mr. Pandit understands *praṇaya* to mean *prayer* and he takes the prayer to be from both to *Smara*, but we think that the word means *longing* of love and that the fourth line contains a prayer from the king to *Chitralekhá*, in response to which she at once goes to her friend and says 'प्रियतमस्य ते दूती अस्मि संवृत्ता.' From रंगनाथ's टीका we can gather so much—**स्मरस्य प्रणयः स्नेहः (पीडा) साधारणः, यथा मम तस्यां तथा तस्याः अपि मयि इत्यर्थः । अतः, झटिति मिलनप्रयत्नः (त्वया) कार्यः इति भावः ।** According to Mr. P.'s interpretation अयं in the third line refers to the *prayer* in the fourth line; according to ours, it refers to the *longing* of love in the 1st and 2nd lines *viz.*, her being **पर्युत्सुक** for him and his being **आर्त** for her, and the fourth line by itself contains a prayer to **चित्रलेखा** indirectly expressed in the form of a maxim (**लोकोक्ति**). Some read the verse thus—

पर्युत्सुकां कथयसि प्रियदर्शनां तां आर्तिं न पश्यसि पुरूरवसस्तदर्थाम् ।
साधारणोऽयमुभयोः प्रणयो यतस्व तां कौमुदीमिव समागमयेंदुबिंबे ॥

Here the noun आर्तिं is not symmetrical with the adjective पर्युत्सुकां, which qualifies तां (उर्वशीं), therefore आर्तं...पुरूरवसं is better. Then again in '**यतस्व तां समागमय**' the idea is indecent and absurd, and besides, an indirect request in the form of a maxim (**तप्तेन तप्तं** &c.,) is better than a direct one contained in **यतस्व** &c.

Please notice that आर्तं is a stronger expression than पर्युत्सुकां. दुष्यंत says a similar thing --'तपति तनुगात्रि मदनस्त्वामनिशं मां पुनर्दहत्येव' S. III. 14 (where obviously दहति is stronger than तपति).

From the fourth line in our reading (ततेन &c.) Prof. Wilson infers 'The art of welding iron was, therefore, known to the Hindus.' !

P. 30. Ll. 3--7. दूती--(दु 1. P. to go.) A go-between, a female messenger (also spelt दूति. 'दूत्या दूतिरपि स्मृता') cf. 'स्थाने प्राणाः कामिनां दूत्याधीनाः' M. III. 14. In his टीका on Ku. IV. 16. मल्लिनाथ says प्रगल्भानामेव दौत्याधिकारः. अहो लघु०--P. omits अनवेक्षितम्, which means the same thing as अनपेक्षितम्, 'without having regard to (my feelings). Carelessly. Without waiting to consult me. Quickly. अवगणय्य, अनवेक्षया यथा स्यात् तथा.' आचारं०--Some read आकारं०, (usual countenance.) i. e. 'compose yourself.' 'Keep up your spirits.' C.

P. 30. L. 11. नाम०—'To be sure.' G. 283. The king means—I am certainly *vijayi* today for I have got what I wanted. You usually greet your lord *Indra* alone with the words 'जयतु जयतु महाराजः' but today in greeting me with the same words it is clear that you have accepted me as your lord and husband. For अगतः some read 'आगतः,' come, transferred ; in which case पुरुषांतरं refers to the king himself (अन्यं पुरुषं); but अगतः obviously yields a good sense ('which *never falls* to the lot of a person other than *Indra*.') as the readers may see from our translation. सहस्राक्ष, is an epithet of *Indra* (*lit* : having a thousand eyes).

The *Indra* of mythology seduced *Ahalyá*, the wife of *Gautama*. The curse of the sage impressed upon him a thousand marks resembling the female organ and he was therefore called सयोनि or सहस्रभग. But these marks were afterwards changed into *eyes* and he is hence called नेत्रयोनि or सहस्राक्ष.

P. 30. L. 14. राज्ञः०—'Why is a King's friend, and he too a *Bráhmaṇa* left unsaluted ?'

P. 31. L. 2. भरतेन--भरत an ancient sage, supposed to have been the founder of the science of music and dramaturgy.

His अलंकारशास्त्र treats of dramatic composition; the term Bharata is also applied to his work which appears to have been a body of *Sútras* or rules relating to every branch of dramatic writing and theatrical exhibition ; although said to be lost it is constantly quoted by the commentators on the *Sanskrit* dramas. The chief object of his science of music was not to entertain and amuse the curious but to edify the pious. cf. 'The second *Upaveda* (*i. e. Gandharvaveda* or music) was invented

and explained by *Bharata:* it is chiefly useful in raising the mind by devotion to the felicity of the divine nature.' Works of Sir William Jones. Vol. IV. P. 94.

P. 31 L. 3. **अष्टरसाश्रयः**—Only eight sentiments are represented in *dramas*; the 9th, **शांतरस**, is excluded. The eight *rasas* are: **शृंगारहास्यकरुणरौद्रवीरभयानकाः, बीभत्साद्भुतसंज्ञौ चेत्यष्टौ नाट्ये रसाः स्मृताः'–काव्यप्रकाश.** IV.29.

'The *S'ántarasa* (tranquility) is very consistently excluded from dramatic compositions, although it is allowed a place in moral or didactic poetry. It implies perfect quiescence, or exemption from mental excitement and is therefore uncongenial to the drama, the object of which is to paint and inspire passion. The advocates for its exclusion suggest a compromise and transfer it from the persons of the play to the audience, who are thus fitted for the impressions to be made upon them. It is highly proper, it is urged, that they should exhibit the *S'ántarasa* and sit in *silent* attention, their tempers perfectly passive and their hearts free from every external influence.' W.

P. 31. Ll. 3–5. **नियुक्तः०**—'Which the sage भरत made you skilled to perform.' C. **मरुतां**, see our note on मरुत्वते P. 10. L. 14. **लोकपाल**—M. W. and W. say that लोकपालs are deities appointed by *Brahmá* at the creation of the world to act as guardians of different orders of being. But the word is generally used (as by our poet himself in his R.) to mean the *Dikpálas* or guardians of the 8 quarters, *viz.* 'इंद्रो वन्हिः पितृपतिः नैरृतो वरुणो मरुत्, कुबेर ईशः पतयः पूर्वादीनां दिशां क्रमात्।'

This scene of the heroine's being called away at a time when she most wished to be near her lover for some time, reminds us of the scene in S. III. where the moment *Dushanta* and *S'akuntalá* come together, the heroine is called away by *Gautamí*. Like the *Devadúta* here, a *Female Friend* says in S. III. 'चक्रवाकवधूः (शकुंतले) आमंत्रयस्व सहचरं (दुष्यंतं)। उपस्थिता रजनी (the old lady गौतमी).'

P. 31. Ll. 7–12. **अनुमान्यतां**—गमनाय इति शेषः. अनुमन् to permit, but *caus.* to ask permission. **अयं-जनः**—*viz.* उर्वशी. **अनपराद्धं**, see our note on अपराद्धं P. 2. L. 22. **आत्मानं**, '*Self*' used as a reflexive pronoun. It is always used in the masculine gender and singular number though the noun to which it refers be in any gender or number G. 140. **नास्मि**··· **प्रत्यर्थी**—'I will not stand in the way of your executing the *command* of your lord.' 'I would not interrupt your lord's *commands*.' C. प्रत्यर्थी is a defendant but it is here used rather in the sense of अर्थी or complainant. With the whole. cf. 'My master calls me; I must not say, *no*.' *Kent* in Shakespeare's *King Lear*.

P. 31. Ll. 15–16. **चक्षुषोः**—P. reads '**चक्षुषः**' which would do as well,

if we take it to mean 'each eye' or 'sight' (the faculty of **seeing**). **ननु एतत्...=** विदूषक meant to say—ननु एतत् भूर्जपत्रं । तत् पश्यतः भवतः चक्षुषोः वैयर्थ्यं न स्यात् । अधुना तत्प्रेक्ष्य विनोदयतु भवान् आत्मानम् । **विस्मितेन,** 'Amazed,' 'While I was gazing *in my wonder* at the sight of उर्वशी.' C. **प्रमादेन,** 'has *unawares* dropped from my hand.' C.

P. 32. L. 2. **अंगानि०=**'Let not thy limbs droop'. C. Do not drop down your limbs through despair. Do not despair. **इतोगतं, गत** means 'directed to, referring to (you)'—usually in compounds.

This speech of *Vidúshaka* is directly connected with the king's question 'किमसि वक्तुकामः'; this connection is not well brought out in P.'s reading which omits 'एवं वक्तुकामोऽस्मि' and 'इति' from *Vidúshaka's* speech. In this speech C. translates त्वयि बद्धभावा०—thus '*Urvaśi's* whole existence is now fast *bound up* in your own.'

P. 32. Ll. 5—7. **तया खलु=** खलु, 'because'. G. 271. (5) **अनीशया०--ईश्** governs Genitive. G. 113. इंद्र was the master of her person. **स्ववशं,** 'yet her *free* heart, manifest by the heaving of her bosom, seemed as though lodged within me by her sighs.' C. **स्तन०,** the king thinks that the trembling of her breasts was caused by the Heart in its passage to him from its seat below them. Cf. the following lines quoted by Wilson :—

> 'My fluttering heart, tumultuous with its bliss
> Would leap into thy bosom.'

P. reads '**सून**' (flowers) for **स्तन.** His imaginary difficulty is 'It is not natural that a woman's breasts would *shake* when she turns round and *goes*.'! Our reading is certainly appropriate and therefore better.

P. 32. L. 8. **इमां वेलां**—Some read '**कस्यां वेलायां.**' 'My heart trembles at the thought, *how short* the interval may be ere he drops some mention of the birch-leaf.' C. **प्रष्टव्यं,** 'I am sure he will ask me'; sometimes Potential participle indicates the future with certainty. G. 157 (b) cf. वर्तितव्यम् P. 50. L. 15.

P. 32. L. 14. **सासूयम्**--असूया (from असु life, thought, grief; displeasure at the happiness of another, envy) anger, indignation. cf. 'यदपि सा सासूयमुक्ता सखी' S. II. 2. **वैधेयः**--(विधा, विधेयः एव वैधेयः ; liable to be ruled ; *doing* the bidding of another ; servant who has no free will, hence) Idiot, fool. सर्वत्र प्रमादी०--'Thou art always a thoughtless idiot.' C. Cf. 'प्रलपतु एषः वैधवेयः;' S. II. where राघवभट्ट says—क्वचित् वैधेयः इति पाठः । स श्रेयान् । मूर्खः इत्यर्थः. 'अज्ञे मूढयथाजातमूर्खवैधेयबालिशाः.' अमरः ननु विचिनोतु--ननु 'well (why do you stand).' G. 286. P. 33.

P. 33. Ll. 4–6. अन्यथा–Untruthfully. cf. 'भर्तृदारिके मया किं अलीकं कथितपूर्वं.' Ru. II. **यत्त्वया कथितं**--In the प्रवेशक of this act, we have seen that *Nipuṇiká* sees *Vidúshaka* in the private garden of the king near the palace, and that there she learns from him the cause of the king's anxiety. We have seen also that as soon as she leaves *Vidúshaka*, the king leaves the Court and comes to the garden. We can, therefore, infer that the *Female Servant* on her way back to the queen has seen the king, from a distance, going to the garden, and then towards *Pramadavana* accompanied by *Vidúshaka* alone. When therefore the queen now says यत्त्वया कथितं, what was told her by *Nipuṇiká* must be something like this—' I learn from *Vidúshaka* that the king is in love with a nymph called *Urvaśí*, and that he being mad with thoughts about her, talks about nothing else to *Vidúshaka*; who therefore is now taking him to *Pramadavana* to divert his mind, where they now must be conversing about nothing but *Urvaśí*.' This the queen wants to ascertain for herself.

P. 33. Ll. 10–14. **परिवर्तन०**-- On which (leaf) there appears to be some writing which becomes visible or known on account of its being turned round by the wind. **नूपुरकोटये**--P. reads 'नूपुरकोटयाः' (Genitive) but we think the *Prákrit* Genitive णेडरकोडीए should here be translated by *Sanskrit* Dative. See our note on 'देव्यै निवेदयामि' P. 16. L. 8. **अनुवाचय**--See our note on अनुवाच्य P. 27. L. 2. and cf. 'नामाक्षराणि अनुवाच्य' P. 83. L. 19. (and then इति वाचयति P. 84. L. 3.) **अविरुद्धं०**-- (Allowed, proper,) not indecent; not objectionable. 'Look into it first; I shall listen if it contain nothing unseemly'—C. **कौलीनं**—कुले भवं or कुलादागतं. (some say कुलस्य इदं कुलीनं, कुलीने भवं कौलीनं). *Lit.* report about a family. Any bad report. 'ईन added to कुल means *born of*. कुले जातः कुलीनः; कौलीनः of a good family.' K. G. § 238. But it has changed its meaning. 'स्यात्कौलीनं लोकवादः'.

Nipuṇiká means—'The same scandal manifests itself here. This *Bhúrjapatra* seem to me to have a *direct* connection with that scandalous report about which I have already spoken to you.' For **प्रतिभाति** some read **विजृंभते**, which C. thus translates 'Here *is* that rumour all *open* now.'

P. 34. Ll. 4–6. **गृहीतार्था**--*Lit.* one who has understood the matter. Knowing the meaning or sense. cf. संदेशार्थाः, matters of messages. **अत्र**--*Now.* cf. 'अत्र आवयोः समविभागा प्रीतिः' P. 28. L. 9. and see our note there on **अत्र. उपायन**--Present, gift (such as one takes to the king when he *goes to* see him, उप-इ).

P. 34. Ll. 12–13. **सुरभिणा**—सुरभिः वसंतः the season of spring. Some read 'सुरभि यत्,' but सुरभिणा makes significant the epithet of the वायु in

'वसंतमिव दाक्षिणवायो.' वीरुध्, from वि रुह्, a *spreading* creeper. किं कार्य--न किंचित् प्रयोजनं इत्यर्थः. P. reads किं मिथ्या.

Words like किं, कार्यं, अर्थः, प्रयोजनं, गुणः, expressing *use* or *need*, govern Instrumental of that which is used or needed and the Genitive of the user: e. g. तृणेन कार्यं भवतीश्वराणाम्. G. 59.

P. 34. L. 14. मनोविनोदनशतैः०--'Are sustained by a hundred such pleasures as these.' C. P. reads 'मनोविनोदनफलैः,' in which case some noun as उपायैः is required to be taken as understood, मनोविनोदनं फलं येषां तैः (उपायैः).

The king means to say that a man who is afflicted with love preserves his life by memorials like *Bhúrjapatra* since they please his mind in distress; and that *Váyu* must have experienced the truth of this when he made his love to (*i. e.* courted) *Anjaná*.

P. 34. L. 15. अंजनां प्रति—Some read the fourth line thus 'कामार्तं जनमंजसाभिभवितुं नालंबितप्रार्थनम्'. रंगनाथ has this reading, and भवान् for मनो in the 3rd line, and comments on the last two lines thus—

'लेखहरणे तु ते न केवलं न लाभः प्रत्युत मादृग्विधवधाधर्मोऽपि प्रसज्येत इति न त्वया एतादृशं विधेयं इति भावः। हि यतः भवान् एवंविधैः विनोदनशतैः हस्तलेखचित्रफलकादिभिः धारितं विहितजीवनम्, आलंबिता अंगीकृता प्रार्थना येन तं कामार्तं जनं अंजसा तत्त्वतः अभिभवितुं पराभवितुं न जानीते। अभिभवितुं न जानीते इदं अंजसा सत्यं इति वा। अतश्च अवश्यं लेखो न नेयः इति भावः। निजदाक्षिण्यरक्षणाय अपि न एतादृक् विधेयं इति रहस्यं। अंजसा तत्त्वतूर्णयोः इति विश्वः।'

Yes, but it is certain that if the Wind be reminded of his love to *Anjaná*, the remarks of the king would go directly to his heart and he, realising the king's distress vividly, would at once be inclined to sympathise with him.

अंजना (अंज् to be beautiful) mother of *Máruti*. She was the wife of a monkey *Kesarin*. One day the god of wind being enamoured of her beauty assumed a visible form and asked her to yield to his desires. She requested him not to violate her chastity to which he consented; but he told her that she would conceive a son equal to himself in strength and lustre by virtue of his amorous desire fixed on her, and then disappeared. In course of time *Anjaná* conceived and brought forth a son who was called *Máruti* being the son of *Máruta* (Wind).

P. 34. L. 15. आलक्षितप्रार्थनः--(आलक्ष् to behold) who (you) are known to have loved (अंजना). दृष्टाभिलाषः.

P. 35. Ll. 2–9. म्लायमान०--This speech of *Vidúshaka* is connected with his own last speech 'किमेतत्...दृश्यते' (P. 34. L. 9.) before uttering which he must have seen a feather of a peacock and taken it for the

Bhūrjapatra. **आर्यपुत्र···आवेगेन**—आवेग, uneasiness, as shown in the king's last speech 'सर्वथा हतोस्मि.' **आर्यपुत्र**, आर्यपुत्र इति पतिं प्रति पत्न्याः संबुद्धिः। 'ऊढायां देवि दयिते पुमानाह प्रियां प्रति। आर्यपुत्र च जीवेश नाथ साध्याह वल्लभम्॥'—इति सागरोक्तेः. **अये**—See our note on that word P. 10. L. 6. **अपवार्य**—For अपवार्य and जनांतिकं see our notes on those words P. 7. L. 12. and P. 11. L. 4. **प्रतिविधेयं**— (प्रतिविधा to remedy or to take steps against). We think the king here means—What is to be *said* now by way of explanation or excuse ? for, विदूषक replies 'अस्ति वा प्रतिवचनम्'.

P. 35. L. 10. **लोत्रेण०**—'What excuse can he offer who is taken in the fact ?' W. 'Little indeed has the thief to say when the stolen goods are the evidence that detects him.' C. We think that those who translate this phrase, as it is in the text, by 'caught in the act,' confound it with the other phrase 'कर्मगृहीतेन कुंभिलकेन'–Caught in the *act* of committing theft. **लोत्रं**, (the same as लोतं or लोप्त्रं which comes from लुप् to cut.) from लू to cut, stolen property. चोरितद्रव्यांशः, here the **भूर्जपत्र. कुंभीरक**,—the same as कुंभिलक (from कुः भूमिः; and भिल्, भिर्, बिल् 6. 10. P. to split, to break) one who *breaks* into a house. **वा**, a particle indicative of question and translated by 'Possibly' 'I should like to know.' In this sense it is *generally* (not always) added to the interrogative pronoun. See G. 302 (b) where this is not quite clearly stated.

P. 35. Ll. 13—14. **नेदं मृग्यते०**—Some read this part of the speech thus : 'नेदं पत्रं मया मृग्यते। तत्खलु मंत्रपत्रं यदन्वेषणाय ममायमारंभः,' where C. explains मंत्रपत्र by 'a portion of the *Vedas*,' but we think it means 'a letter of state or political affairs (as opposed to love-affairs).' **युज्यते०**— The queen does not admit the king's plea, and says that it is but natural for him to try to hide the good fortune consisting in his being loved by a heavenly damsel.

This is सोल्लुंठनं or सोल्लुंठनोक्तिः, ridicule or sarcasm. सौभाग्य is good fortune consisting in man's (or woman's) gaining favour and devotion of a woman (or man). cf. 'प्रियेषु सौभाग्यफला हि चारुता.' Ku. V. 1. (सौभाग्यं प्रियवाल्लभ्यं.) and 'सौभाग्यं ते सुभग विरहावस्थया व्यंजयंती' Me. 29. (where मल्लीनाथ says—सौभाग्यं सुभगत्वं। स खलु सुभगो यमंगनाः कामयंते।).

P. 35. L. 15. **पित्तोपशमन०**—विदूषक accounts for the impropriety observed by the queen in the conduct of the king, by suggesting that he was at the time suffering from bile due to hunger and was therefore acting incoherently. He thus, trying to hush up the matter, indirectly but cunningly admits that the king *is* guilty.

P. 36. Ll. 2–4. पिशाचोऽपि०—'This refers to a method of exorcising a ghost that has taken possession of a person. A kind of yellow dinner

of rice is prepared and offered to it with prayers and the ghost is then supposed to leave its victim alone.' P. अपराद्धा—कृतापराधा. अपराद्ध one who has committed a fault (used in an active sense). W. translates,

> 'Not your's the offence my lord; 'tis mine who tarry
> Here where my presence is not wished.'

P. 36. Ll. 6—9. गच्छामः--plural, because she was 'सपरिवारा' P. 32. L. 18. विरम संरंभात्--(रभ् to act rashly; संरभ् to be angry). Words denoting विराम (cessation, refraining) govern Ablative. G. 76. च–here च shows condition, *if* (चेत्). नु, often compounded with an interrogative in the sense of Possibly, indeed. G. 285 (a).

In the second line the king calls himself a *dása* of his queen, firstly because he wants to conciliate her and secondly because there is, (in his opinion which he expresses in P. 65. L. 16.) 'प्रभुता रमणेषु योषितां.' W. translates the second line thus :

> 'When monarchs are incensed, it cannot be
> But that their slaves are guilty.'

P. 36. L. 11. लघुहृदया०--'Light of purpose'. W. 'My heart is not so credulous as to trust in the homage you offer.' C.

'Not that I am so light-hearted as that I care for this supplication, but I fear the regret that shall be caused to me by my unconciliatory conduct.' P. She is sure that the king is not sincere in his professions, and so she feels justified in rejecting his supplication. But true to her character as a Hindu wife, she fears she will afterwards regret that she did not show gentleness. 'Nevertheless let me go' she says. In Act III. we see that she *does* repent: cf. 'भोः, तर्कयामि संजातपश्चात्तापा तत्रभवती' P. 41. L. 9. For अदाक्षिण्य see our note on दाक्षिण्य P. 19. L. 9.

P. 36. Ll. 14–19. प्रावृट्--प्रावृष् f. rainy season (प्र+वृष् to rain). नेदं अनुपपन्नं--That she has gone unpacified is not at all unreasonable. She is justified in going so displeased for the reasons given in the following stanza. प्रियवचनकृतः०--For कृत P. reads शत, but कृत makes the verse regular, for it corresponds to the participle योजित in the fourth line. शत, hundred, is not so poetic as कृत which means *expressed in*. तद्विदां, रसविदां i. e. (1) प्रीतिविदां योषितां and (2) मणिपरीक्षकाणाम्. रागः, also may have a double meaning *i. e.* (1) affection, and (2) redness or colour. With this verse cf. 'उपचारविधिर्मनस्विनीनां न तु पूर्वाभ्यधिकोऽपि भावशून्यः.' M. III. 3.

Cf. C.'s translation—'a lover's salutation, with words of affection, but without affection itself, enters not the skilled woman's heart, like the gem that has only factitious colours'.

P. 37. Ll. 2—5. **एतत्**—*viz.* the fact that the queen has gone away without being reconciled. भवतः अनुनयः तस्याः हृदये न प्रविष्टः इत्येतत्. **अक्षिदुःखितः**—अक्षिदुःखितः इत्यत्र प्राकृते पूर्वनिपातानियमात् दुःखिताक्षः इति विधेयम्. **धैर्यं अवलंबिष्ये**०—'I shall not yield'. He says—Although my love for her now is the same as before, still (किंतु) I need not yield and go to her; for, I am sure that she will regret her haughty conduct and with repentance will come to me and consent to my making love to *Urvaśi*. Thus the प्रणिपातलंघन will be of use to me. cf. 'मन्ये प्रियाहृतमनाः तस्याः प्रणिपातलंघनं सेवां'. M. III. 22. **कार्यमेव**—प्रणिपात-लंघनात् प्रणाम-अनंगीकारात् अहं देव्यां धृतिं अवलंबिष्ये । अत्र प्रणामोपायि व्यर्थे सति अपि उपेक्षा नाम उपायः प्रयुक्तः इति अनुसंधेयम् । यथोक्तं 'उपेक्षा धैर्यधारणं' इति ।

P. 37. L. 6. **धीरता**—धैर्यावलंबनम् (referring to the king's last words धैर्यं अवलंबिष्ये).

P. 37. Ll. 10-11. **उष्णालुः**—उष्णं न सहते, उष्णासहः, unable to bear heat. Suffering from heat. **मुकुलं व्यालीयते षट्पदः**—Some read 'मुकुलान्याशेरते षट्पदाः' (मुकुलानि and षट्पदाः both plurals). P. reads 'मुकुलान्यालीये षट्पदः' (where to have षट्पदः singular and मुकुलानि plural is certainly an awkward construction). But seeing that the 1st (आलवाले—शिखी), 3rd. (नलिनीं—कारंडवः) and 4th. (वेश्मनि—शुकः) lines have all singulars, we have adopted a new and symmetrical reading on our own responsibility, for no edition has it, nor P.'s footnotes. Seeing that there is no plural in the whole verse, we venture to think that our reading must have been the original one; and besides व्यालीयते (विशेषेण आलीयते) yields a good and appropriate sense.

Act III.

P. 38. Ll. 4—5. **पेलव**—P. reads पल्लव. Some read पैलव. **उपाध्यायः,** (उप+अधि+इ, उपेत्य अधीयते अस्मात्). **त्वं आसनं प्रतिग्राहितः**—The आसन is the skin of a tiger or deer. Not understanding this eminently oriental idea of आसन, C. translates the passage thus—'He bade you take a seat with him in his chariot.'!!

In forming the passive construction of causal verbs, the *principal object* (त्वां) in the active causal construction (त्वां आसनं ग्राहयति) which is the subject of the verb in its primitive sense (त्वं आसनं गृण्हासि) is put in the *nominative* case (त्वं) and the other object (आसनं) remains in the objective case. G. 47.

P. 38. Ll. 5—8. **अभिशरणं**—(श्रि to rest in) 'शरणं गृहरक्षित्रोः'–अमर.

The place where sacred fire is kept. (The same as अग्न्यागारं or अग्यारी) लक्ष्मीस्वयंवर--A drama composed by सरस्वती (सरस्वतीकृतकाव्यबंधे) and taught to the nymphs for the purpose of representation by भरत (मुनिना भरतेन यः प्रयोगो, भवतीष्वष्टरसाश्रयो वियुक्तः P. 31. L. 2.).

Once upon a time, the *Devas* and *Daityas* churned the ocean for *Amrita* (nectar). Before they obtained *Amrita*, many gems came out of the ocean, one of them being *Lakshmí*. (*Váruṇí*, the goddess of *Surá*-wine came at the same time with *Lakshmí* out of the ocean and therefore in Line 14 she calls *Lakshmí* her friend-*Sakhi*.) The gods as well as the demons wished to have the possession of *Lakshmí*. It occurred to *Indra* that if they would begin to quarrel for that bone of contention the churning would stop and no nectar could be got. He proposed that they should go on with their work of churning till *Amrita* was got and then *Lakshmí* be disposed of by *Svayamvara*. In *Svayamvara*, she being helped by her friend *Váruṇí* chose *Vishṇu*.

'It was common in the Hindu society of former times for princesses and women of rank to select a husband for themselves. The candidates for the hand of the lady were invited to her father's house and after previous festivities for some days, were collected in a hall round which the damsel passed and selected her future lord by throwing a garland round his neck. The marriage rite was then celebrated as usual.' W.

P. 38. Ll. 8-11. तन्मयी--P. reads तन्मया which is incorrect. सदोष०--गालव interrupts his friend and says—You qualify your statement by किंतु, which shows that in the remaining part of your speech you are going to mention some fault. प्रमादस्खलितं--अनवधानेन विपरीतकरणं.

P. 38. L. 13. भूमिका—A character in a play. मूर्त्यंतरपरिग्रहः. 'अन्यरूपैर्यदन्यस्य प्रवेशः स तु भूमिका.' वारुणी, See our note on लक्ष्मीस्वयंवर P. 38. L. 8. समागताः०, The poet omits to mention *Daityas* who also must have been present according to the legend given above in our note on लक्ष्मीस्वयंवर. लोकपालाः, See our note on that word P. 31. L. 5.

P. 39. L. 4. भवितव्यता०--'They follow what is destined.' He means—That must have been her fate and therefore such words unconsciously went the way of that fate. For इंद्रियाणि some read बुद्धींद्रियाणि.

P. 39 Ll. 4-12. न खलु--Here खलु is used in the sense of Inquiry, as a softened question—'I should like to know if ...' G. 271. (3) ('Was he angry with her?'). अभिक्रुद्धः, past passive participles of intransitive roots are used in an active sense. G. 152. न ते दिव्यं०--You will lose heavenly residence. You will go and live among mortals. रणसहाय०—cf. 'भवांश्च सांयुगीनः सहायो नः.' P. 94. L. 9. अत्र, *i.e.* In this matter of your

attachment to him. संतान, m. n. a son (from संतन्, one who *continues* a family 'a son or a daughter.' M. W. D.)

P. 39. Ll. 13-14. पुरुषांतर०--Knowing other persons *i.e.* their hearts. Here पुरुष or individual is *Urvas'i.* She uttered the name of *Purúravas,* and then *Indra,* by his *prabháva,* read her thoughts and knew what was in her heart. अपराद्धा--Not used actively as in 'अहमेव अत्र अपराद्धा' P. 36. L. 4.

P. 39. L. 18. मिश्रविष्कंभकः--This is a मिश्र or संकीर्ण विष्कंभक because in it there is a *mixture* of two characters who do not both speak the same language; one of them (गालव who is a मध्यमपात्र) speaks संस्कृत, while the other (पेवल who is a नीचपात्र) speaks प्राकृत. The scene of this Introductory Dialogue is laid at the hermitage of भरत.

A विष्कंभक is an interlude between the acts of a drama and it is performed by one or more characters, middling (मध्यम) or inferior (नीच) who *connect*(विष्कंभ् to bind firmly together) the story of the drama and the subdivisions of the plot by briefly explaining to the audience what has occurred in the interval of the acts or what is likely to happen later on. Def: वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः। संक्षिप्तार्थस्तु विष्कंभः आदावंकस्य दर्शितः॥ मध्येन मध्यमाभ्यां वा पात्राभ्यां संप्रयोजितः। शुद्धः स्यात्स तु संकीर्णो नीचमध्यमकल्पितः॥

P. 40. L. 2. कंचुकी—कंचुकः (a flowing robe) विद्यते यस्य. cf. 'आगुल्फावलंबिना नीलकंचुकेन अवच्छन्नशरीराम्'. Kâ. Def:
'अंतःपुरचरो राज्ञो वृद्धो विप्रो गुणान्वितः। उक्तिप्रत्युक्तिकुशलः कंचुकीत्यभिधीयते॥'
'ये नित्यं सत्यसंपन्ना कामदोषविवर्जिताः। ज्ञानविज्ञानकुशलाः कंचुकीयास्तु ते स्मृताः॥'

'His character is that of an attendant in the inner apartments, an old man, a *Bráhmaṇa* endowed with numerous good qualities and a clever man of business.' Godbole and Parab.

The scene of Act III. is laid at a part of the garden of the king's palace at *Pratishṭhána.*

P. 40. Ll. 4—7. कल्ये--(कल् to impel, urge on) निरामये, पूर्ववयसि इत्यर्थः. कल्य free from sickness, healthy. लब्धुं, P. reads भोक्तुं (to enjoy pleasures of life) but लब्धुं is better and more natural; and भोक्तुं requires that अर्थ should mean 'pleasures,' which meaning is inappropriate here. कल्पते०, 'Becomes fit for.' The result brought about is used in Dative case with क्लृप् having this sense. G. 66. साधयंती०, P. reads 'सादयंती शरीरं' (daily wasting the body) but साधयंती प्रतिष्ठां is more appropriate and helps to make the contrast more glaring. सेवाकारा०, Some read सेवाकाकु' (Until our very voice be changed from the sorrow of the servitude—C.) where काकु means change of voice due to emotions which meaning is quite inappropriate here.

P. reads thus 'सेवा कारापरिणतिरहो', कारायां बंधनालये अंतः यस्याः सा, 'we end our days in prison as it were.' But our reading सेवाकारा (सेवारूपा) is well contrasted with विश्रांतिरूपा (कल्पते विश्रमाय). P. has three objections to the reading we have adopted: (1) परिणति does not mean old age, (2) If सेवाकारा is सेवां करोति the form ought to be सेवाकारिणी. and (3) If सेवाकारा means सेवारूपा the subject and predicate would change places *i.e.* सेवा (subj.) अस्ति कारापरिणतिः (Pred.) would be सेवाकारा (Pred.) अस्ति परिणतिः (subj.). Our reply is (1) परिणति *does* mean close of life or old age(see A.D. where शिशुपाल० IX. 3. is quoted). (2) We don't take सेवाकारा to mean सेवां करोति but सेवारूपा as opposed to विश्रांतिरूपा. (3) Yes, they may safely change places since परिणति *has* the sense of old age.

With the second line cf. 'भर्त्रा तदर्पितकुटुंबभरेण सार्धं, शांते करिष्यसि पदं पुनराश्रमेऽस्मिन्.' S. IV. 19.

P. 40. L. 7. कष्टः—'Full of trials and difficulties.' Please mark the despondency in the speech of the *Kanchukin*.

'Despondency seems to be always attributed to the *Kanchukin* in our plays.' K. T. Telang, in his notes on *Mudrárákshasa* P. 15. 'The *Kanchukin* generally on his first appearance on the stage alludes to his old age and the vicissitudes of his life to impress upon the audience an idea of the influence he is entitled to weild in the royal household.' Prof. P. N. Pátankar in his notes on S. p. 35.

It is his old age that makes our *Kanchukin* unable to read the name engraved on the arrow, in Act V. (न मे वर्णविचारक्षमा दृष्टिः P. 83. L. 17.)

P. 40. Ll. 8—14. सनियमया—सनियमा, observing the rules of a sacred vow such as not to eat without worshipping &c. These rules were in connection with a *vrata* (ceremony) she was going to perform. cf. 'विहितनियमवेषा राजर्षिमहिषी दृश्यते;' P. 47. L. 11. 'शौचमिज्या तपो दानं स्वाध्यायोपस्थनिग्रहः । व्रतमौनोपवासं च स्नानं च नियमा दश ॥' (where उपस्थनिग्रह means restraint of sensual passions). व्रतसंपादनार्थं, to finish the vow (in the presence of and by propitiating the king). मानं, मानः anger excited by jealousy; indignation at the king's making love to उर्वशी. वचनात्, see our note on वचनेन P. 15. L. 5. राजवेश्मनः—P. reads 'राजवेश्मनि'. निशानिद्रालसाः—निशायां या निद्रा तया अलसाः as opposed to the slumber at midday. धूपैः, plural is used to indicate that the fumes of incense were coming out through several windows or in several columns. Here instead of taking धूप to mean incense (—smoke) we would have preferred and adopted the reading 'धूमैः' if any edition supported us. जाल, an eye-hole or window. वलभयः, (वल् to cover) वलभिः is a sloping roof. cf. 'सौधान्यत्यर्थतापात् वलभिपरिचयद्वेषिपारावतानि'. M. II. 13. P. takes

वलभयः to mean 'Struts or wooden supports of the projecting eaves of the roofs.'

'In वलभि (also spelt वडभि—Ed.) the मराठा will recognise the origin of his word पडवी'. P. in his notes on M. p. 130.

P. 40. L. 14. संदिग्ध॰—संदिग्धाः संशयिताः पारावताः यासु. It was difficult for the people to make out whether what they saw was the fumes or the wild pigeons. 'The doves, as they fly to their turret tops, can scarce be distinguished from the fumes of incense which escape from the windows.' C.

P. 40. Ll. 15–16. आचारप्रयतः—'Engaged in their duties.' C. But P. takes this to mean 'आचारेण पूतः, clean owing to the customary act of washing the face &c.' But रंगनाथ says 'आचारे प्रयतः तत्परः' (Devout, zealous). And in this latter sense the epithet is appropriate and significant. There is nothing poetic in saying they had washed their hands &c. सपुष्पबलिषु--स+ पुष्पबलि, having offerings of flowers पुष्पोपहारसहितेषु--काटयवेम. But P. takes it thus सपुष्प+बलि, having offerings (such as of red powder &c.) accompanied by flowers. विभजते, विभक्तान् करोति, तत्र तत्र or स्थाने स्थाने निवेशयति इत्यर्थः. शुद्धांतवृद्धो जनः--P. reads 'शुद्धांतवृद्धाजनः' and translates 'The matrons of the house.'

His objection to our reading is 'जनः is used at the end of a compound to signify the plural, but not, I think separately from the noun (word?-Ed.) to which it refers.' Our reply is—जनः *is* separately used to signify the plural. M. W. D. says—'जनः, a person, is used collectively in singular as well as in plural e. g. दिव्यो जनः, the gods collectively.' And Mr. Apte in his Guide, § 336, quotes 'वृद्धो जनो दुःखशतानि भुंक्ते' and translates 'old people suffer hundreds of miseries.'

Our reading is better because it is more natural and because it includes both males and females. शुद्धांते शुद्धांतवासिजने वृद्धः--the aged amongst the residents of. 'A strange enumeration is given of the male characters admissible as tenants of the interior of palaces, as eunuchs, mutes, foresters, and barbarians.' W.

P. 40. L. 20. अपक्षलोपात्--Some have the synonymous reading 'अपक्षसादात्'. The mountains could move before their wings were cut off (लुप्) by इंद्र. The epithet गतिमान् is justified by अपक्षलोपात्.

The conception of the Vedic poets was that *Indra* (the sun) as the giver of rain, broke open the clouds and sent down fertilizing showers of rain. These clouds, seen near the mountains, were poetically said to be the *wings* of mountains by the writers of the *Puráṇas*.

P. 40. L. 21. यष्टिः॰—The female attendants, having torches in their hands, were as thin and tall as the *Karṇikára* trees having red bright flowers.

Here the king is compared to a mountain in motion; in Act V. *Nárada* is compared to a tree in motion, 'हेमप्ररोह इव जंगमकल्पवृक्षः'. P. 93. L. 8.

P. 40. Ll. 24–26. **आः**—'स्मरणे आ अपाकरणे कोपसंतापयोस्तथा.' **कार्यांतरितोत्कंठं**—'When sorrow was lost in occupation.' अंतरित (from अंतः and इ to go; hidden.) removed. कार्यैः राजकृत्यैः अंतरिता स्थगिता उत्कंठा यस्मिन्. **कृच्छ्र,** m. n. (कृष् to draw, to draw into one's power; to overpower). **अविनोद॰,** अविनोदात् दीर्घाः यामाः यस्याः सा. यामः. (यम् to regulate) a watch, a period of three hours. For याम and for the opposite idea cf. 'अविदितगतयामा रात्रिरेव व्यरंसीत्.' U. I. 27. With the whole cf. (a) गमयति रजनीं विषाददीर्घतराम्. S. IV. 15. and (b) सव्यापारां अहनि न तथा पीडयेन्मद्वियोगः । शंके रात्रौ गुरुतरशुचं निर्विनोदां सखीं ते ॥ Me. II. 25.

P. 41. Ll. 3–7. **सुदर्शनः**—सुदर्शनः शोभनदर्शनः, सुखेन दृश्यते इति वा.—**रंग॰.** 'We shall have a good view of it when in rises'. It does not mean that *now* it looks so beautiful, for the moon has not yet risen. (प्रत्यासन्नेन चंद्रोदयेन भवितव्यं P. 41. L. 19.) **रोहिणीसंयोगः**—रोहिणी lunar asterism personified as a daughter of *Daksha* and regarded as the most favourite consort of the Moon. (Feminine of रोहित red is रोहिता or रोहिणी, and the principal star in the constellation is *red*). **किं परमार्थतः॰**—The king means—'Do you think that what the queen is going to do (**आरंभः**) is really for the vow; or can the coming fulfilment of the vow have something to do with her treatment of me and can it be due to repentance?' (cf. देवी—किंतु अदाक्षिण्यकृतात् पश्चात्तापात् बिभेमि. P. 36. L. 12. and राजा—किंतु प्रणिपातलंघनात् अहमस्यां धैर्यं अवलंबिष्ये. P. 37. L. 5. and see our notes thereon).

P. 41. L. 9. **व्रतापदेशन...प्रमार्ष्टुकामा**—अपदेशः (अपदिश् to pretend) excuse. cf. 'व्रतापदेशोज्झितगर्ववृत्तिना' P. 48. L. 8. He means to say—She being stung with remorse wishes to make amends for her contemptuously treating your prostration (भवतः प्रणिपातस्य लंघनं) under the pretext of performing a ceremony in fulfilment of a vow. 'This is but an excuse to bring you to her presence, when she may efface the recollection of the indignity with which she treated you.' W. cf. 'इरावती—अन्यसंक्रांतहृदयः आर्यपुत्रः । केवलं उपचारातिक्रमं प्रमार्ष्टुं अस्माकं आरंभः' M. IV.

P. 41. L. 12. **अवधूत॰**—P. reads तथा हि before the verse, अपि for हि in the first line, and निभृतैर्व्यपत्रपंते for विविधैरनुतप्यन्ते.

Mr. Apte in his Guide, Lesson VI., quotes this verse as read by P. and translates it thus—'Proud women, though they, having first slighted a prostration, are subsequently stung with remorse, are nevertheless ashamed

of the secret conciliatory acts of their beloved ones.' This translation itself shows that the reading adopted by P. is not good. He translates differently —'Self-respecting women (प्रशस्तं मनः यस्याः सा मनस्विनी–Ed.) having contemptuously treated a prostration at first, though they are subsequently stung with remorse, become nevertheless only *secretly* ashamed by the concili-atory acts of their beloved ones.' This meaning looks apparently consistent. But निभृतैः is never used as an adverb. Mr. Pandit is quite conscious of this, for he says 'Take निभृतैः either as an adverb *or as an adjective* in the sense of acting silently.' But what is the meaning of 'acting silently' and what does the adjective qualify? If it qualifies अनुनयैः and if निभृतैः अनुनयैः means 'by the secret conciliatory acts' then अपि loses its force. If it qualifies अनुशयैः (a variant for अनुनयैः, 'निभृतैः गुप्तैः दयितविषयकैः अनुशयैः पश्चात्तापैः'—रंग०) then in that case the idea of अनुशय (repentance) is superfluous since it is already contained in 'पश्चात्संतप्यमानमनसः' and अपि is still open to the same objection of being meaningless.

By way of explanation, P. says 'Women are too proud at heart to come for-ward and openly show their regret.' From this it appears that he lays particular stress on अपदेश in the speech and on निभृतैः (=not openly). But to us it appears that the point of the king's remarks is that women do at last *repent*, as prophecied by himself (किंतु प्रणिपातलंघनात् अहं अस्यां धैर्यं अवलं-बिष्ये P. 37. L. 5.) and as he himself says elsewhere. 'चंडी मामवधूय पादपतितं जातानुतापेव सा' P. 76. L. 5. Thus the principal idea is not *secret* remorse but *repentance* which alone the king has all along been anticipating.

We do not mean that अपदेश has nothing to do here. We admit that the vow is a pretext, (and consequently the king says 'व्रतापदेशोज्झितगर्व-वृत्तिना' P. 48. L. 8.) but we only say that that is not the *principal* idea here : for even where he says 'व्रतापदेशोज्झितगर्ववृत्तिना' there too he immediately adds in the principal clause 'मयि प्रसन्ना वपुषैव लक्ष्यते,' (which is consequent upon *repentance*).

P. 41. Ll. 15—20. गंगातरंग०—*i. e.* 'White and gently rising one above another, not abrupt and high.' P. सोपानं, (Perhaps from स उपायन, स+उप+इ.) सुभग—'Charming, lovely,' because the moon is about to rise. With the speech cf. 'निशापतिकरैः कीर्णं दिशामंतरं.' Bhâ. II. 56.

P. 42. Ll. 3—6. उदयगूढ०—उदयाचलेन गूढाः छन्नाः. The उदय or the imaginary eastern mountain is not a fixed place. It is such a place be-hind which the sun or the moon is seen to rise. 'येयेत्र दृश्यते भास्वान् स तेषां उदयः स्मृतः.' Thus उदय, we think, can best be rendered by '*eastern horizon.*' दूरतरं, P. reads 'दूरमितः,' but the eastern mountain was not so *near* as to justify इतः. ततः would do but it does not suit the metre and दूरतरं (अत्यंतं—रंग०) is certainly more poetic. हरिवाहनादिक्=The East

which is presided over by *Indra*, whose horses, two or more, are technically called हरि (i. e. हरी or हरयः). The Sun being called इंद्र (इंद् to shine or be powerful) by the Vedic poets, it is a natural supposition that इंद्र (the sun) presides over the east. With the whole verse cf. 'आतः शातक्रतव्यां ककुभि कांतिरये भांति कांतिप्रशालाः' Ru. II. 2.

'The east is here compared to a young woman who during the absence of her husband (here the moon—Ed.) in a distant place lets down her hairs uncombed and untied which hang about her face, and who ties them up at his arrival and whose face thereupon becomes visible and brightened.' P.

Cowell appears to take मुखं as a separate word--यथा (स्त्री-) मुखं अलकसंयमनात् लोचने हरति०--and translates 'And *Indra's* quarter gladdens my eyes as though it were a human countenance parting the locks from its fore-head.' But in the last speech of *Vidúshaka* 'पूर्वदिक्-मुखं' is obviously one compound and so to keep up the same figure of speech we can't appropriately separate that same compound in the King's speech as Cowell seems to have done.

P. 42. Ll. 7—9. खंडमोदक--खंडः m. treacle or molasses partially dried. Candied sugar. द्विजातीनाम्, of the twice-born, namely ब्राह्मण, क्षत्रिय and वैश्य. The moon is so called because he is identified with *Soma* (see our note on सोम P. 3. L. 12.) who is also called king in *Veda* 'त्वं सोम असि, त्वं सत्पतिः, त्वं राजा उत वृत्रहा.' Some say the द्विजातिs are the *stars* for they rise and set. Some read औषधीनां. We ask, can not द्विजातिs mean the *plants*, being first born from the soil and then nourished by the moon? औदरिकः--उदरं एव देवता यस्य सः. विषयः, Department, sphere, element, peculiar province. 'With a glutton, food becomes in every case his proper scope or province *i. e.* even his similes and metaphors are derived from food.' Mr. Apte's note in his guide, Lesson I.

Here the predicate विषयः retains its natural gender and agrees with the subject अभ्यवहार्यं only in case. G. 11. For *Vidúshaka's* referring to *eating*, cf. 'भोः महानसं गच्छावः' P. 17. L. 18. and his next speech at the same place; 'मया बुभुक्षितेन स्वस्तिवाचनं०' P. 28. L. 2. 'बुभुक्षितस्य ब्राह्मणस्य जीवितं अवलंबतां भवान्.' P. 37. L. 6. and 'यदा मिष्टहरिणीमांसभोजनं न लभे.' P. 46. L. 4. cf. Wilson's metrical translation :

> 'Oh base similitude. Your thoughts my friend
> Have rarely nobler prompter than your stomach.'

P. 42. Ll. 10—11. क्षपानाथ--(क्षपा night from the *caus.* of क्षि to destroy, क्षपयति चेष्टां, stops activity). Some read ऋक्षराज. (ऋक्षं a star)-

रविमावसते०--adj. of ते (in the 4th line) a Dative governed by नमः. For three nights the moon is near the Sun (R. VII. 33.). आवस् governs Accusative of the place of residence. G. 32.

In ancient Europe, especially in the Jewish nations the moon was supposed to hide herself in the cave of a mountain. cf. Milton :

'The sun to me is dark
And silent as the moon,
When she deserts the night
Hid in her vacant interlunar cave.'

P. 42. L. 11. सतां क्रियायै--सतां साधूनां क्रियायै दार्शिकपिंडपितृयज्ञादिहेतवे. Certain sacrifices, Vedic rites or funeral obsequies are to be celebrated when the moon is in conjunction with the sun, as at the new moon or अमावास्या day.

'The Hindus are enjoined by the Vedas to offer a ball of rice, which is called पिंड, to the ghosts of their ancestors, as far back as the third generation. This ceremony is performed on the day of the new moon in every month.' Charles Wilkins in his notes on गीता P. 182.

P. 42. L. 12. सुधया०--(सु, धे to drink; सुधा the beverage of the gods; the nectar).

The gods and the manes (*i. e.* the souls of the departed ancestors) drink different parts of the moon and are thereby gratified. This drinking of the moon is the cause of her gradual waning from day to day. cf. 'पर्यायपीतस्य सुरैः हिमांशोः, कलाक्षयः श्लाघ्यतरो हि वृद्धेः' R. V. 16. cf. also

प्रथमां पिबते वन्हिः द्वितीयां पिबते रविः । विश्वेदेवास्तृतीयां तु चतुर्थीं सलिलाधिपः ।।

....

द्वादशीं पितरः सर्वे समं प्राश्नंति भागशः । त्रयोदशीं धनाध्यक्षः कुबेरः पिबते कलां ।।
हुतमग्निषु यज्ञेषु पुनराप्यायते शशी । दिने दिने कलावृद्धिः पौर्णमास्यां तु पूर्णता ।।

'All this childish myth about the moon being drunk.........owes its origin to the identification of the moon with the *Soma*-beverage.' P.

P.42. Ll.13-19. मूर्छतां०--निशि मूर्छतां प्रवर्धमानानाम् तमसां निहंत्रे विनाशयित्रे. (मूर्छ् to grow, become dense). हरचूडा०,--हरस्य चूडायां मौलौ निहितो विन्यस्तः आत्मा मूर्तिः यस्य सः. The god *Siva* wears the moon in his crest. उपतिष्ठते,--उपस्था, to pray, is only Â. ब्राह्मणसंक्रामित०--' By a sign declared to a *Bráhmana* like me I know that your grandfather has favourably dismissed you.' C. पितामहेन, see our note on सोमादेकांतरस्य. P. 3. L. 12. and cf. 'सूर्याचंद्रमसौ यस्य मातामहपितामहौ' P. 68. L. 15. भवत्यः--A courteous form of address (not necessarily implying respect). G. 128.

P. 43. L. 2. परं मुहूर्तात्०--परं, *after*, governs Ablative. G. 82. Some translate this passage thus, 'The queen will come just after a moment;

13

so I shall speak to you in private *after* she has come and gone.' But in the very next verse the king does tell his अवस्था, and so परं मुहूर्तात् must mean 'after sometime yet.' Cf. Wilson's metrical translation :—

> 'I think we may not *yet* expect the queen;
> And *now* we are alone I would impart
> My thoughts to you.'

For कथयिष्यामि some read कथयामि, and both show the close proximity of a future action. G. 213.

P. 43. Ll. 5–8. शक्यं०—'Keep up your spirit with hope.' W. cf. 'गुर्वपि हि विरहदुःखं आशाबंधः सदैव साहयति.' S. IV. 15. 'But since we have witnessed her reciprocal affection, you may well support yourself by hope.' C. पुनः०—'On the other hand.' G. 287. विषमशिला०—Whose speed is impeded by the obstruction offered by big stones. संकट (कट् to surround) adj. beset with, hemmed in. विषम=निम्नोन्नत. cf. 'रेवां द्रक्ष्यस्युपलविषमे विंध्यपादे विशीर्णां.' Me. I. 19. मनसिशयः,—An अलुक् of the Locative, (मनसि in the mind). शतगुणीभवति,—(Please correct the mistake that the words शतगुणी भवति are separately printed). A च्वि–formation. See our note on बंदीकृता P. 2. L. 11. Here शतगुणीभवति is to be construed with both प्रवाहः as well as मनसिशयः. The word गुण means, repetition denoting folds or times, usually at the end of compounds after numerals, as in 'आहारो द्विगुणः स्त्रीणां बुद्धिस्तासां चतुर्गुणा । षड्गुणो व्यवसायश्च कामश्चाष्टगुणः स्मृतः॥' —चाणक्यशतक.

Mr. Cowell reads 'त्वनुगुणो' for शतगुणी and translates the verse thus—Like a river's current, whose dashing stream is hemmed in by rugged rocks, so—though the joy of union be obstructed,—my love still bounds onwards, following its native impulse.

P. 43. L. 9. यथा...तथा—'Since...therefore' 'In as much as...I foresee therefrom a speedy meeting.' C. Sometimes तथा is omitted.

Poets are fond of describing that lovers, though their limbs may droop, have a sort of graceful appearance which indicates their approaching union. The king here does not appear dejected, but on the contrary *Vidúshaka* finds him the more lively and cheerful. 'From this he concludes that the fulfilment of his desires is approaching. This refers to an idea that unexpected cheerfulness is a precursor of approaching good luck.' P.

P. 43. Ll. 11—14, निमित्तं—viz. दक्षिणबाहुस्पंदनं. आश्वासयति०,—cf. 'आवेदयंति प्रत्यासन्नं आनंदं अग्रजातानि शुभानि निमित्तानि. Antecedent good omens are the harbingers of coming happiness. cf. Coming events cast their shadows before.' G. p. LVI. दक्षिणः,०-this word may be taken with both भवान् and बाहुः, thus (1) दक्षिणः चतुरः भवान् विदूषकः, (2) दक्षिणः अपसव्यः अयं हस्तः. दक्षिण, (दक्ष् to be able; दक्ष expert, दक्षिण clever, dexterous; right, not left, probably applied to the right hand, foot &c., as the

cleverest or most skilful.) **न... अन्यथा**— 'Are never other than true.' C. **These last three speeches are intended to prepare the minds of the audience (or readers) for the arrival of** *Urvas'i*. **See our notes on निमित्तं॰ P. 21. L. 18. cf. 'किं ब्राह्मणवचनानि अन्यथा भवंति.'** P. 27 L. 4. and see our note on **प्रतिगृहीत. P. 20. L. 10.**

Here however *Vidúshaka* boastingly says that his words will turn out true as he is a *Bráhmana*, and he is emboldened to say so by the auspicious signs the king observes.

P. 43. L. 16. **अभिसारिकावेषा**—अभिसारिकायाः वेष इव वेषो यस्याः।

An **अभिसारिका** (अभि सृ) is a woman who either goes to meet her lover or keeps an appointment made by him. (a) **'अभिसारयते कांतं या मन्मथवशंवदा। स्वयं वाभिसरत्येषा धीरैरुक्ताऽभिसारिका॥'** (b) **'कांतार्थिनी तु या याति संकेतं साभिसारिका.'** Some idea of the dress proper for an **अभिसारिका** is given by *Urvas'i's* next speech **'अयं मम अल्पाभरणभूषितः नीलांशुकपरिग्रहः अभिसारिकावेषः'** P. 43 L. 18. (where some read **'मुक्ताभरणभूषितः,=त्यक्तभूषणः तथापि भूषितः, मुक्ताफलरूपाभरणं इत्यर्थस्तु अंधकाराभिसारिकायाः विरुद्धः).**

P. 44. Ll. 2—4. **नास्ति वाग्विभवः**—'Words cannot praise it enough.' C. **त्वां आज्ञापयति॰**—Mr. Pandit gives a wrong reading **'सखि, मदनः खलु त्वां आज्ञापयति शीघ्रं नय मां तस्य सुभगस्य वसतिं इति'** in which certainly (since there is no indirect construction in Sanskrit) **मां** refers to **मदनः** thus **'मां (मदनं) नय इति मदनः आज्ञापयति.'** Therefore **इति** must be omitted. If **इति** be retained **मां** should be **एनां** or **उर्वशीं** which is the form which **मदन** will directly use in giving the command.

Cf. **'तदिदं क्रियतां अनंतरं। ननु मां प्रापय पत्युरंतिकं॥'** Ku. IV. 32. Some read this speech of *Urvas'i* thus **'सखि, असमर्था खलु अहम्। त्वमानय तं शीघ्रं। नय मां तस्य वा सुभगस्य वसतिं.'** cf. **'तामानय प्रियतमां मम वा समीपं। मां वा नयाशु कलभाषिणि यत्र कांता॥'** P. 65 L. 10.

P. 44. Ll. 6—13. **परिवर्तितं**—रूपांतरेण परिणतम्. **प्रकाशं**—'सर्वथाऽयं प्रकाशं स्यात्.' **मनोरथ॰**—**चित्रलेखा** wants to *play* (jest, **क्रीडिष्यामि**) with *Urvas'i* and so she *plays* upon the words **'मनोरथ॰'**. (1) The apparent meaning with which she wishes to vex *Urvas'i* is—He is enjoying the company of another woman obtained *according to his wishes*. **लब्धः मनोरथानुवर्ती प्रियासमागमः तस्य सुखं.** But (2) the real meaning is—He is enjoying his beloved's (*Urvas'i's*) company *in his imagination*. **मनोरथेन मनस्तरंगेण न तु वस्तुतः लब्धः यः प्रियासमागमः उर्वश्याः संगमः तस्य सुखं.** For **प्रियासमागम, P.** reads **प्रियसमागम. स जनः**—**अन्यप्रियाजनः** (to whom *Chitralekhá* apparently refers and) 'who may really have been thus favoured by the king. Such (**एवं**) as is blessed with the choice of the king and is now enjoying his company.'

P. 44. L. 15. का पुनः चिंता०—She means—'You have believed in the apparent meaning of my words, but I assure you that there is no ground for your fear that he may be enjoying the company of a woman other than you.' P. reads 'का पुनः अन्या चिंता प्रियसमागमस्य' and translates 'But what *other* thought about the company of the beloved *i. e.* why do you entertain an *unworthy* thought regarding the company of the beloved I have spoken of?' To suit this reading P. translates the following speech thus 'Because my unkind heart doubts *him*.' This interpretation is not in keeping with the context and it leaves the stage direction (सोच्छ्वासम्, heaving a sigh of *relief*) out of account.

P. 45. L. 2. संदिग्धे०—'My perverse (uncivil) heart doubts it or has misgivings.'

She is now sure that *Chitralekhá* is right in saying that the king will not think of any other woman than *Urvaśí*, but she modestly hesitates to believe it and says formally—'I still doubt the truthfulness of what you have said *viz.* that he cannot possibly be thinking of a beloved other than myself.'

P. 45. L. 7. अनिर्भिन्नार्थ—Ambiguous; for the king without naming any lady simply says 'विजृंभते मदनबाधा'—My love increases. But—'Love for whom?'—that's a question with *Urvaśí*. अंतर्हिते—*dual*. (In *Prákrit* we have the plural form अंतरिदाः, for there is no dual in *Prákrit*. This form अंतरिदाः, Mr. Pandit translates here by अंतरिते and on P. 47. L. 11. by अंतर्हिते. We have preferred अंतर्हिते in both places.) Remaining invisible or protected (अंतर् धा) from view by something; which something is of course तिरस्करिणीविद्या (and not शिखाबंधनविद्या P. 23. L. 5.) for, referring to this very state *Chitralekhá* says further on 'अनाक्षिततिरस्करिणीकासि' P. 47. L. 2.

P. 45. Ll. 8–14. स्वैरालाप—(स्वैर free, स्व ईर् to go). When स्व is followed by ईर and ईरिन्, वृद्धि substitute takes place (स्वेन ईरितुं शीलमस्य). K. G. § 14. अनुपक्रम्यः—अचिकित्स्यः. उपक्रम् to cure or heal (as wounds). आतंकः,—(तंक् to live in distress) रोगः संतापः वा I. Pain or affliction (of the mind). 'आतंको रोगसंतापशंकासु मुरजध्वजौ'. मलयजं—See our note on मलय० P. 20. L. 6. मणियष्टिः, m. f. मणियुक्तः हारः or हारावलिः. A necklace or string of jewels. cf. 'मुक्तामयी यष्टिरिवानुविद्धा.' R. XIII. 54. वा—वा, वा when repeated has the sense of 'either—or.' G. 303. अपोहितुं,—An Infinitive of purpose is used with words (like अलं) meaning *able*. G. 177. cf. Wilson's metrical translation:

> 'She, she alone,
> The goddess I adore, or secret converse,
> That ever speaks of her, can yield me rest.'

P. 46. Ll. 2–4. इदानीं—Now that he has definitely referred to her in 'सा दिव्या' and not when he had only indefinitely (अनिर्भिन्नार्थं) said 'रजन्या सह विजृंभते मदनबाधा' P. 45. L. 6. आम्०—This remark is suggested to *Vidúshaka* by the king's words 'तदाश्रयिणी कथा०'. He means to say to the king—'Just as in the absence of *Urvas'í*, mere *Kathá* about her will satisfy you, so in the absence of any substantial food I content myself by repeating the *name* of that food.' हरिणीमांस०—Others read 'यदा शिखरिणीं रसालं च न लभे' (शिखरिणी, curds mixed with sugar and spices. रसालः, mango or sugar-cane.) in which there is no reference to flesh-eating by *Vidúshaka* a *Bráhmaṇa* But from S. II., it appears that *Vidúshaka*, though a *Bráhmaṇa*, did eat flesh. Cf.

'एतस्य मृगयाशीलस्य राज्ञः वयस्यभावेन निर्विण्णोऽस्मि । वनराजीषु आहिंड्यते, कटूनि जलानि पीयंते, अनियतवेलं च शूल्यमांसभूयिष्ठः आहारः भुज्यते.' 'It is very natural that modern *Bráhmaṇas* should make *Vidúshaka* more fond of the शिखरिणी than of venison, though in reality he only cares for the latter, and should have changed the reading accordingly.' P.

P. 46. Ll. 6–12. संपद्यते—'Is obtained.' पुनः, 'However, whereas, on the other hand.' G. 287. इदं,–*i. e.* food मांसभोजनं भवतः,–by you, as desired by you, (in your case). एवं मन्ये०—The object of मन्ये is the following verse 'अयं तस्याः...', to which एवं refers. शृणु०—'Hear what he is going to say.' अयं तस्याः०—cf. 'यदयं रथसंक्षोभादंसेनांसो रथोरुमश्रोण्याः।' P. 8. L. 13. W. translates शेषं अंगं० by 'All else a lifeless load that burthens earth.'

P. 46. L. 15. सहसा—*Ind.* (Instrumental of सहस् m. force, violence) All at once: so hastily that she forgot to take off her magic veil by which she was concealed. (अंतर्हिते एव भगवः P. 15. L. 8.). This will be more clear from *Chitralekhá's* next speech 'अतित्वरिते, अनाक्षिप्ततिरस्कारिणीकासि.' मम स्थितायाः—Genitive Absolute. 'अनादरे षष्ठी' The Genitive Ab. is used when contempt or disregard is shown, and is translated by 'Although', 'Inspite of.' G. 122. उदासीनः,—(उद् आस् To sit separate or away from; not to show interest in).

P. 47. L. 5. इत इतो भट्टिनी—The verb understood must be एतु. Sometimes the verb is expressed, 'इत इत एतु भर्तृदारिका' Ru. II.; but when the verb is omitted, vocative is found to be used, as 'इत इतो भर्तृदारिके' Ru. IV. and 'इत आयुष्मन्'. S. VII.

P. 47. Ll. 8—11. वाचंयमो—An अलुक् of the Accusative. (also वाग्यमः, यम् to control). 'Put a seal on thy lips.' C. cf. 'विद्वांसो वसुधातले परवचःश्लाघासु वाचंयमाः' Bhá. IV. 42. संवृताकार—One who conceals all

signs of feelings. आकार:, appearance, (particularly) expression of the face as giving a clue to one's inward thoughts or mental disposition. **विहितनियमवेषा**--cf. 'आदिष्टोऽस्मि सनियमया काशिराजपुत्र्या' P. 40. L. 8. and see our note on सनियमया. Her appearance is thus described below P. 48. L. 6. 'सितांशुका मंगलमात्रभूषणा । पवित्रदूर्वांकुरलांछितालका ॥'.

The queen will not stay long here, for after worshipping the moon and performing the ceremony which ought to be performed in the presence of the king, she will go to take her meals after the whole day's fast and to finish the rest of the ceremony connected with the vow.

P. 47. Ll. 15–18. **रोहिणीसंयोगेन**--See our note on रोहिणीसंयोगः P. 41. L. 4. **मृगलांछनः**--(मृगलक्ष्मन् also) 'Spotted like a deer.' or 'अंकाधिरोपितमृगः चंद्रमा मृगलांछनः.' शिशुपाल० II. 53. **स्वस्तिवायनं**--See our note on that word P. 28 L. 2.

P. 48 L. 1. **व्रतापदेशेन०**,--cf. 'भोः, तर्कयामि संजातपश्चात्तापा तत्रभवती व्रतापदेशेन भवतः प्रणिपातलंघनं प्रमार्ष्टुकामेति' P. 41. L. 9. and see our notes thereon.

Here *Vidúshaka* asserts that the queen looks well-pleased on this occasion. He accounts for it thus : It may be that she appears well-pleased because she is going to give me sweetmeat ; or it may be that she is no more angry with the king and therefore appears so well-pleased.

P. 48. Ll. 6–9. **सितांशुका**--Having plain white clothes. The first line gives the requirements of the solemn observance. **मंगलमात्रभूषणा**,--मंगलानि एव भूषणानि यस्याः. Having only such ornaments and such decorations as every married woman must have, as marks of auspiciousness (मंगल) or of her being not a widow. They are a red mark on the forehead, saffron besmeared on arms, and a wreath of glass-beads round the neck. **दूर्वा**,—fine ends of *Dúrvá* grass are offered to gods as flowers (and therefore they are called पवित्र) and the remnant is put in the hairs by women.-**व्रता...वृत्तिना**:,—adj. of वपुषा. When any *vrata* is observed it is enjoined by the Scriptures that the person observing the vow should be free from काम, क्रोध &c. In order to avoid the appearance of fickleness on her part, the queen has taken advantage of this vow to keep aside her anger which she really has. **वपुषैव०**,—Mr. Pandit reads 'वपुषेव' and explains it thus 'ईदृशेन वपुषा प्रसन्ना इव लक्ष्यते, प्रसन्नसदृशी विभाति.' 'So far as her personal appearance is concerned she looks as if pleased with me (*i. e.* in her mind she may or may not be).' He thus makes the king to be strictly logical. Now about the reading we have adopted he says, एव may mean, (1) By her body *only* and not in her mind. (2) Even by her person and of course by mind also, which the king has no right to suppose and (3) By her very bodily appearance ; but bodily

appearance is a requisite of the observance and the state of mind can't be correctly inferred from it.

Our reply is (1) We don't take एव to mean *only* and, (2) and (3) We can't expect the king to be logical. He is not in a state of mind fitted to say logically—'Well, in her mind she may be pleased or may not.' He only takes the favourable or bright side of the question, and takes it for granted that she must have been pleased in mind, and the bodily appearance is an index to it. cf. 'त्वद्दर्शनादेव प्रसन्नबाह्यांतःकरणः अंतरात्मा.' P. 77. L. 10. and 'आकृतिः एव अनुमापयति अमानुषताम्,–Her very form leads one to infer her being superhuman'. G. p. LVIII.

The king means—her very appearance looks so conciliatory that I feel sure that she has really forgiven me and is reconciled with me.

P. 48. Ll. 14—15. स्थाने०--See our note on that word P. 6. L. 17. शच्याः,--some read शचीतः (तस् has the sense of Ablative). शच्याः is also Ablative. Words having the sense of comparison (as परिहा here) are used with the Ablative of that with reference to which the comparison is made. G. 74.

Here *Urvaśi* means—The queen not being inferior to शची (इंद्राणी), the title देवी which can be applied to शची alone is properly applied to the queen also. The देवीशब्द was strictly applicable to इंद्राणी as जयशब्द to इंद्र. (जयशब्दः सहस्राक्षात् अगतः पुरुषांतरं. P. 30. L. 12.).

P. 48. Ll. 16–18. साधु०--'Well done, you have spoken without jealousy. It is creditable to you that you have made a remark (about the queen, the wife of your lover) which is quite free from jealousy.' पुरस्कृत्य०--'I have to accomplish a certain vow under your Highness' auspices.' C. See our note on पुरस्कृत्य P. 10. L. 12. उपरोधः सह्यताम्--'I pray you bear with the inconvenience a moment.' C.

P. 49. Ll. 6–14. प्रियानुप्रसादनं नाम—This नाम, *named*, is an *adverbial* particle and is not compounded. That which is compounded is the *noun* नामन्. Thus we have two forms (1) दशरथो नाम राजा, not दशरथनाम राजा, and (2) दशरथनामा राजा. G. 282. ग्लपयसि—ग्लै to fade away. (*caus.* ग्लपयति or ग्लापयति, but प्रग्लापयति). बहुमानः--simply 'respect, reverence.' M. W. D. नागरिकः--(नगरे भवः; a polite or courteous man) a gallant; one who shows exaggerated attention to his first mistress while he is courting some one else. दक्षिणः,--see our note on उपपन्नं० P. 19. L. 10. cf. W.'s metrical translation,

> 'When the heart strays, the tongue is most profuse
> Of bland professions to the slighted wife.'

P. 49. L. 17. सुभाषितं०--'It is not proper to deny what the queen

says.' (सुभाषितं, a fine speech, a witty saying, a good remark). **For** प्रत्याचरितुं some read प्रत्याख्यातुम्.

P. 50. Ll. 2–9. **औपहारिकं**--'पूजासामग्री'--रंग०. **शराव**—m. n. **tray or a** shallow dish (शरं cream or water. अव् to hold). **व्रतं—(** वृ **to enclose-** व्रत anything enclosed, limited or settled; **a law, rule, rite; observance.)** m. n. a vow or a vowed observance. For व्रतं P. reads **उपवासः.**

P. 50. Ll. 13–15. **साक्षीकृत्य**--*i. e.* in the presence of. **वर्तितव्यम्,**--Here the Potential participle shows ths *future* with *certainty.* G. 157. (b) 'I shall act thus without fail; I solemnly promise to act thus.' cf. ग्रहीतव्यं P. 32. L. 9.

A similar scene occurs in M. V. where the queen goes so far as to herself offer in marriage to the king the hand of Mâlavikâ—his beloved: **देवी**--प्रथमसंकल्पितां मालविकां इच्छामि आर्यपुत्राय प्रतिपादयितुं । (मालविकां हस्ते गृहीत्वा ।) इदमार्यपुत्रः पारितोषिकं प्रतीच्छतु ।

P. 51. L. 2. **किंपरं**--कस्मिन् अर्थे तात्पर्यवत् । अनुनयपरं वा आक्षिपपरं वा इत्यर्थः ।--काटयवेम. 'Whether it is sincere or sarcastic.' *Urvaśi* wants to know if the queen is really in earnest when she makes the promise.

P. 51. Ll. 2–8. **विश्वासविशदं०**--'But my heart is now *brightened* with confidence.' C. cf. 'जातो ममायं विशदः प्रकामं' (अंतरात्मा) शिशुपाल० IV. 21. (=This my soul is completely at ease. G. p. LII.) cf. 'व्रजति निर्वृतिमेकपदे मनः' P. 22. L. 3. **पतिव्रतया**--पतिः व्रतः यस्याः सा. व्रत m. n. object of devotion. cf. 'यांति देवव्रता देवान् पितॄन् यांति पितृव्रताः' गीता. IX. 25. **अनंतरायः,**--See our note on **अंतरायः** P. 23. L. 2. **भिन्नहस्ते०**—Locative Absolute. G. 123. **हस्तः** hand or possession. **हस्तात्** भिन्नः भिन्नहस्तः. P. reads 'छिन्नहस्तः' (धीवरः), 'With a broken arm, armless.' But then there is no propriety in पलायिते for an *armless* person will always say so; and besides 'छिन्नहस्तः धीवरः' looks all prosaic. And the queen simply finds him uncontrollable भिन्नहस्तः (or **असाध्यः** P. 52. L. 8.) and so छिन्नहस्त cannot be properly applied to the case of the queen. **धीवरः**--'a fisherman' who has to show much skill (धी) in catching fish. **धर्मो भविष्यति**--'This will be an act of charity or piety on my part.' With the whole. cf. 'To make virtue of necessity.' **तादृशः प्रियः**--'Is that the sort of love you bear to your lord?'

He means to say—From the readiness with which you give him away to another lady, it appears that you do not love him.

P. 51. Ll. 9—14. **मूढ**--'Wise Sir.' W. **सुखावसानेन,**—'I desire my lord's happiness, even though it be *by the end* of my own.' C. 'To

promote his happiness I have *resigned* my own.' W. अन्यस्मै--P. reads 'अन्यस्यै' which is uncourteous and less general. The king would not say so. कर्तुं,—P. reads 'हर्तुं' but it has no propriety as regards the present occassion and कर्तुं is more natural. त्वयि,--P. reads त्वं, but त्वयि is palpably better. हि,—'surely.' G. 307 (2) भीरु,—*i. e.* अन्यप्रेमसंक्रान्तिभीरु. In saying नाहं तथा त्वयि &c. the king speaks the truth. cf. 'उर्वशीगतमनसोऽपि मम स एव देव्यां बहुमानः' P. 37. L. 4. भव वा०--'This speech would show that though *Aushnari* was *really* reconciled....she has sufficient self-respect not to stay long where she was not most welcome...The passive and perhaps somewhat reproachful consent, given by her to the king making love to *Urvasi* is regarded by the author (*i. e.* the Poet—Ed.) as sufficient to satisfy the king's conscience and justify the rest of his proceedings.' P.

P. 52. Ll. 2—4. अलंघितपूर्वः०—To stay with her husband now was to break some rules of the observance. She had perhaps yet to worship her family-gods and to take her meals after the whole day's fast ; so she asks him not to tempt her to stay there.

In वेणीसंहार, भानुमती wants to worship the sun, when her husband दुर्योधन comes there, and so her friend तरलिका says—'कथं महाराजः आगतः । हंत जातोऽस्याः नियमभंगः ।'. प्रियकलत्रः--प्रियं कलत्रं (wife) यस्मै. हृदयं निवर्तयितुं,—cf. 'चेतः कथं कथमपि व्यपवर्तते मे' Mu. I. and 'अलमस्मि ततो हृदयं तथापि नेदं निवर्तयितुं'. S. III. 2. This part of *Urvaśi*'s speech shows the timidity of her nature as well as constancy in her love to the King.

'The simplicity of the story does not admit of much display of character, but the *timid constancy* of *Urvaśi* is not unhappily contrasted with the irresolute haughtiness of the queen. The poet too has shown himself not unacquainted with the springs of human feelings and his observations of the relations of the sexes in domestic life are equally shrewd and just.' W.

P. 52. Ll. 9–10. आतुरः—(आ तुर् to injure.) one suffering from a disease. स्वैरं,— see our note on स्वैरालाप P. 45. L. 3. अपि नाम उर्वशी--For अपि नाम see our note on that word P. 4. L. 14.

Here the king expresses a wish contained in the following verse, the whole sentence being 'अपि नाम उर्वशी नूपुरशब्दं मे श्रुतौ पातयेत् &c.' But *Urvaśi* eagerly puts in her own wish after the kings words 'अपि नाम उर्वशी' and she wishes the whole sentence to be 'अपि नाम उर्वशी अद्य कृतार्था भवेत्' (=May attain the object of her existence!).

Before अद्य कृतार्था भवेत्, some read '(आत्मगतं)' but it is not necessary; for, (1) *Chitralekhá* was free to hear it and (2) they both being still तिरस्करिणीप्रतिच्छन्न, they were not only invisible to the king and *Vidúshaka* but their words also could not be heard by them.

P. 52. Ll. 13–15. कांतं--P. reads कांता. But if it means 'beautiful' it

has no propriety here since she has to be गूढा (invisible); if it means 'wife' it is superfluous for the word 'उर्वशी' in the king's last speech, which is directly and immediately connected with this stanza, is the proper subject of the verbs in it. शनैः—'Softly stealing behind me.' C. साध्वसं,—(perhaps from स+ध्वंस, falling down, losing). With the stanza cf.

भर्तुस्तथा कलुषितां बहुवल्लभस्य, मार्गे कथंचिदवतार्य तनूभवंतीम् ।
सर्वात्मना रतिकथाचतुरेव दूती, गंगां शरन्नयति सिंधुपतिं प्रसन्नां ॥

P. 52. L. 17. मनोरथं संपादय—Mr. Pandit assigns this speech to *Urvas'i*, thus 'उर्वशी—हला इमं तावत् अस्य मनोरथं संपादयिष्यामि (पृष्ठतो गत्वा राज्ञो नयने संवृणोति ।)'. But this is not in keeping with the modesty of *Urvas'i*; and that the suggestion should proceed from *Chitralekhá* is natural and looks very elegant.

In the stage-direction (P. 52. L. 19.) before पृष्ठतो गत्वा, and before विदूषकं संज्ञापयति, in the next stage direction (P. 53. L. 2.), we have inserted, on our own responsibility, the words 'तिरस्करिणीमपनीय'; we cannot understand why Mr. Pandit and all others have not seen the necessity of inserting them, for उर्वशी and चित्रलेखा are both concealed by तिरस्करिणी, cf. अंतर्हिते एव शृणुवः. P. 45 L. 8. अनाक्षिप्ततिरस्करिणीकासि. P. 47. L. 2. अंतर्हिते इदानीं आवाम् P. 47. L. 11.) which they have nowhere yet removed. On similar occasions in Act. II. (P. 28. L. 16. and P. 30. L. 4.) all editions have those words.

P. 53. Ll. 2—6. संज्ञापयति॰—By making a sign to विदूषक with her finger she asks him not to tell to the king the name of the person (*Urvas'i*) covering his eyes; for in order that the क्रीडा (jest) should become successful, it was necessary that the king should try to detect the person covering his eyes. Hence it is that *Vidúshaka* asks only 'का पुनः एषा' without mentioning her name. स्पर्शं रूपयित्वा—Gesticulating the pleasure of touch. नारायणोरु॰—cf. 'ऊरूद्भवा नरसखस्य मुनेः सुरस्त्री' P. 2. L. 9. and see our notes thereon. वरोरूः,—Some read वरोरुः But though both forms are correct, ऊरूः is more usual. ज्ञेयम्—(Since विदूषक uses अवगच्छति, अवगंतव्यं would, we think, be a better substitute here for ज्ञेयम्). P. reads 'अज्ञेयम्'. With the next verse cf. 'विकसति हि पतंगस्योदये पुंडरीकं । द्रवति च हिमरश्मौ उद्गते चंद्रकांतः' U. VI. 12. and 'कुमुदान्येव शशांकः सविता बोधयति पंकजान्येव.' S. V. 28. Wilson translates the first line thus:

'No other hand could shoot such ecstacy
Through this emaciate frame.'

Some read the first line thus: 'अन्यत्कथमिव पुलकैः कलितं मम गात्रकं करस्पर्शात्.'

P. 53. Ll. 12—13. **वयस्यस्य**--**चित्रलेखा** now calls him वयस्य which shows more familiarly. In Act II. (P. 28. L. 17.) she calls him महाराज: as well as in Act I. Similarly in S., Act I, the friends of शकुंतला call the king आर्य, but in Act III. one of them says to him 'इतः शिलातलैकदेशं अलंकरोतु वयस्यः'. **ननु...उपपन्नं**--Some translate 'This (happiness) seems possible now.' 'It has already come' C. Wilson has 'चित्रलेखा-Be the king blest! राजा-I feel I am already.'

P. 53. Ll. 14—15. **देव्या दत्तः**--She refers to the queen's words 'यां स्त्रियं आर्यपुत्रः प्रार्थयते तया सह मया प्रीतिबंधेन वर्तितव्यम्' P. 50. L. 14.: which she had heard remaining invisible by तिरस्करिणी. **अस्य प्रणयवती**—प्रणयः बद्धः यस्याः सा; कामिनी. P. reads 'अस्याः प्रणयवती' where अस्याः, of course, refers to the queen. There are three objections to Mr. Pandit's reading. (1) प्रणयवती is usually used with reference to males and it does not go with females. (2) If at all a feminine form may be allowed, it must be तस्याः and not अस्याः, for she is speaking of the queen who is *not present* there. And (3) what is the meaning of अस्याः प्रणयवती? It can only mean 'The friend of the queen,' but can a friend of the queen approach the person of the king (शरीरसंपर्कं गतास्मि)? **मा···पुरोभागिनी०**—(पुरोभागिनी, forward, taking the first share or taking a share before it is due). 'You cannot say I claimed a part in him, Before the right was granted me.' W. She means—Do not please suppose that I am officiously and impatiently claiming the king as my Lord, but I am doing so because he has been already given over (in marriage) to me by the queen.

'पुरोभागिनी is, as the commentators explain it, दोषैकदृक्, she who sees only the faults and not the virtues of another *i. e.* one who is so *officious* that she will run down the accomplishments of another and attract attention to herself...Hence the word comes to mean, meddling in other peoples' affairs, making love to a man that is married.' P.

P. 53. L. 16. **कथं···सूर्यः**--'What! were you here when the sun set (and heard the queen's speech)?' C.

This appears to us to be the correct sense of the passage. Upon hearing *Urvaśi's* words 'देव्या दत्तः महाराजः', *Vidúshaka* naturally infers that *Urvaśi* and *Chitralekhá* must have been there when the queen said 'यां स्त्रियं आर्यपुत्रः प्रार्थयते०' P. 50. L. 14. and obviously even before that time: so he exclaims 'Oh, then I am sure you must have been here (at this *place*) ever since the evening.' This is not a question, but an exclamation, and therefore it requires no reply from *Urvaśi* and *Chitralekhá*. (cf. **कथं न एषा उर्वशी.** P. 29. L. 6. which is also an exclamation not requiring a reply).

Mr. Pandit gives a different explanation, and it is to this effect: 'Has

the sun set to *you* here (at this *time*)? Are *you* going to act as if the sun were set *now!* Are *you* forgetting that it is not night yet?' He adds 'This question would have been proper if the scene had been laid in daytime. The act commences from the sunset, and so there is here a slip of memory on the part of the poet.'

(1) Mr. Pandit takes it a question, but how is it that *Vidúshaka* gets no reply? Therefore it can't be a question. (2) Mr. Pandit takes *you* (युवयोः) to refer to *Urvaśí* and the king, but the king has said or done nothing to deserve such a remark from *Vidúshaka*. Therefore *you* must refer to *Urvaśí* and *Chitralekhá*. (3) Mr. Pandit first fixes the meaning and then giving it the form of a question he says 'The question is improper': quite so, it *is* improper as a question, if it were a question. But it is not so. (4) He again says that it is a slip of memory on the part of the poet and that *Vidúshaka* is not conscious of the time. That the poet has made a mistake is a gratuitous supposition and the hypothesis that such a shrewd and cool-headed fellow as the *Vidúshaka* is unconscious of the time and takes the cool moonshine to be hot sunshine is quite untenable when we take into consideration that just afterwards *Vidúshaka* himself says 'सेविताः प्रदोषरमणीयाः चंद्रपादाः।'. (P. 55. L. 19).

Mr. Pandit further adds 'The question is suggested to *Vidúshaka* by *Urvaśí's* words शरीरसंपर्कं गतास्मि by which he (*Vidúshaka*) understands that *Urvaśí* wishes to enjoy the king's company alone and gives a warning that *Vidúshaka* and *Chitralekhá* should leave the place.' We humbly ask (5) How is it that *Urvaśí's* words देव्या दत्तो महाराजः suggest no such question to *Vidúshaka* as—How did you come to know about the दान—which *Vidúshaka* ought naturally and necessarily to ask? (6) Mr. Pandit says that *Vidúshaka* censures *Urvaśí* and the king for wishing to enjoy each other's company before the sunset. But if *Vidúshaka* were disposed to censure them, how is it that soon afterwards he himself makes a request to that effect 'समयः खलु ते वासगृहप्रवेशस्य'. P. 55. L. 19.

Some support Mr. Pandit's explanation by referring to the conventional symbolical expression गतोऽस्तमर्कः which indicates that the mention of sunset gives the idea of अभिसरण, परस्वहरण and सदाचरण to जार, चौर, and अनूचान (religious men) respectively; and they apply this to *Vidúshaka's* words अस्तमितः सूर्यः. But can he suppose *Urvaśí* and the king to be अभिसारिका and जार and can he call their company अभिसरण, when he knows that by the queen's दान, they have a right to live as husband and wife?

Lastly Mr. Pandit adds, 'Bollensen is obviously wrong in translating—Have you been here from sunset?—and there can also be little doubt that it is a *lapsus memoriæ* (a slip of memory—Ed.) on the part of the poet.'

No, Mr. Pandit! Bollensen is not wrong, nor is there any slip of memory on the part of the poet!!

P. 53. L. 19. अयि०--अयि shows gentle address, कोमलामंत्रणे. P. reads the fourth quarter thus 'चोरितमेतत्त्वया हृदयम्,' but is not अयि appropriate, elegant and poetic? Cowel translates the stanza thus 'If the gift of the queen is the claim you put in for my person, by whose consent then did you steal away my heart before?' Wilson translates the 2nd line thus 'Who was it that first granted you permission To rob me of my heart?'

The sentiment in this verse is शृंगार, but mark how *delicately* it is expressed!

'शृंगार or love is a very leading principle in the drama of the Hindus: the love of the Hindus is less sensual than that of the Greek and Latin Comedy, and less metaphysical than that of French and English tragedy. The loose gallantry of modern Comedy is unknown to the Hindus and they are equally strangers to the professed adoration of chivalric poetry; but their passion is neither tame nor undignified. It is sufficiently impassioned to be exempt from frigidity and it is too *tender* to degrade the object of the passion.' H. H. Wilson.

P. 54. Ll. 5—6. वसंतानंतरे०--See our note on अप्सरोवारपर्यायेण P. 57. L. 11. In the present case *Chitralekhá* makes the request to the king because she would not be able to come to see *Urvaśi* for sometime, since it was her turn to attend upon the Sun in the hot season succeeding the Spring. स्वर्गाय नोत्कंठते--उत्कंठ् goverus Dative and Genitive, therefore the *Prákrit* Genitive 'सग्गस्स' may be rendered either by स्वर्गस्य or by स्वर्गाय. (उत्कंठ् also governs Locative. 'रेवारोधसि वेतसीतरुतले चेतः समुत्कंठते').

With this request of *Chitralekhá* compare the following ones made on similar occasions: (a) of अनसूया to दुष्यंत on behalf of शकुंतला 'वयस्य, यथा नौ प्रियसखी बंधुजनशोचनीया न भवति तथा निर्वर्तय' S. III. (b) of नवमालिका to वासुभद्र on behalf of रुक्मिणी 'आर्य, इयं नौ भर्तृदारिका यथा न शोकभाजनं भवति तथा कुरु'. Ru. IV.

P. 54. Ll. 7—9. कर्तव्यं--She means—I beseech you, therefore, to take all care that my friend would not be sorry for having lost *Svarga*. किं...स्मर्तव्यं--He means—Why will she be sorry, if in fact there is nothing in heaven worth remembering. अनिमिषैः०--(निमिष् to shut eyes) It is believed that inhabitants of *Svarga* never shut their eyes, which are therefore as twinkleless as those of fishes.

'The gods are supposed to be exempt from the momentary elevation and depression of the upper eyelid, to which mortals are subject, and to look with a firm uninterrupted gaze. Hence a deity is termed ***Animisha*** or ***Animesha***, one whose eyes do not twinkle. Various allusions to this attribute occur in poetry. When *Agni*, *Varuṇa* and *Indra* all assume the form of *Nala* at the

marriage of *Damayanti*, she distinguishes her mortal lover (*Nala*) by the twinkling of his eyes, while the gods were *Stabdhalochana*, fixed-eyed. The notion is the more deserving of attention as it is one of those coincidences with classical (the ancient Greek and Roman—Ed.) mythology which can scarcely be accidental. Heliodorus says—The gods may be known by the eyes with a fixed regard and never closing the eyelids—and he cites Homer in proof of it. The *marble eyes* of Venus are probably the *Stabdhalochana*, the fixed-eyes, of the Hindus, full and unveiled even for an instant like the eyes of a marble statue.' H. H. Wilson.

P. 54. L. 12. **अनन्यनारीसामान्यः**—'Yet, nymph! of this be confident, my soul Shall know no other sovereign than your friend.' W. We think the word नारी is a significant word here. He promises to be a **दास** of no other नारी but he will still be (even while serving *Urvas'i*) a **दास** of his other कुलस्य प्रतिष्ठा, namely पृथ्वी (the earth) who is not a नारी. cf. 'स्वयं वृतः पतिर्द्वाभ्यां उर्वश्या च भुवा च यः' P. 68. L. 16. and also 'परिग्रहबहुत्वेऽपि द्वे प्रतिष्ठे कुलस्य मे । समुद्रवसना चोर्वी सखी च युवयोरियम् ॥' S. III. 17. (where राघवभट्ट says—तत्र उर्वीप्रतिष्ठाहेतुः गौरवहेतुः चतुरुदधिमेखलायाः तस्याः आचंद्रार्कं तद्वंशेन पालनीयत्वात्).

P. 55. Ll. 2–4. **दिष्ट्या०**—See our note on that word P. 9. L. 9. **सामंत०**—(सामंतः अधीशः; समंताद्भवः; कतिपयग्रामपतिः; द्वित्रिग्रामाधीशः सामंतः, मंडलेश्वरः) In the first line, for रंजितपादपीठं. P. reads रंजितशासनांकं (=सामंतमौलिषु ये मणयः तैः रंजितं शासनं आज्ञापत्रं तदेव अंकः चिन्हं यस्य तत्. Distinguished by this mark that many potentates obey my written order &c.) But in his reading (1) शासन, written order, excludes oral orders, and he himself says, (2) 'अंक is superfluous.'

In our reading the first line gives a general idea of obedience, and पाद in the first line very well corresponds to चरण, in the third line: the *Sámantas* bow to his *feet*, and he is ready to serve the *feet* of *Urvas'i*. And besides, the colouring of the foot-stool is a very natural idea.

P. 55. Ll. 5—8. **एकातपत्रं**—(आतपात् सूर्यतापात् त्रायते इति आतपत्रं an umbrella). The umbrella is one of the insignia of sovereignty and the exclusive privilege of using an umbrella is a sign of universal rulership. cf. 'एकातपत्रं जगतः प्रभुत्वं.' R. II. 47. **आज्ञाकरत्वं०**,—'As I am this day, when the dear right is mine of doing her commands as a slave at her feet.' C. **नास्ति...मंत्रयितुं**—'I have not words to speak my gratitude.' W. The king's sentiment is so beautiful that she can't find one superior to it: she knows no words to sufficiently thank the king. The idea is that a kindness should be reciprocated by a greater kindness, and since she is unable to do so she chooses not to give any reply at all. cf. 'भवानपि अतः प्रियतरं शृणोतु' P. 71. L. 18. which is a blessing by way of thanking the mountain. 'When a kindness is shown to anyone, etiquette

requires that the recipient of it should repay it by a greater one than that which he received.' P.

P. 55. Ll. 9—12. विरुद्धसंवर्धनः—*i. e.* bringing about contrary effects. 'How changed is all the current of my feelings'.W. Some read अविरुद्धसंवर्धनः (=presenting things in their usual or natural aspect) which in effect means the same thing, but is not in keeping with the force intended to be brought out by त एव in the next verse in which the main idea is 'The same thing which before gave me *trouble*, now gives me its *contrary* (विरुद्ध), namely, *happiness.*' cf. तानि and अन्यः in 'तानींद्रियाणि सकलानि तदेव नाम, सा बुद्धिरप्रतिहता वचनं तदेव । अर्थोष्मणा विरहितः पुरुषः स एव, त्वन्यः क्षणेन भवतीति विचित्रमेतत् ॥ मनोनुकूलाः--P. reads 'ममानुकूलाः' but we reject it because मम includes both body (गात्रं) and mind and therefore गात्रं in the first line would be superfluous. In our reading गात्रं represents the outward senses in the first line, and in the second line मनः represents the inner senses, and then in the fourth line मम stands for both of them together.

P. 55. Ll. 15—17. अपराद्धास्मि...आर्यपुत्रस्य--अपराध् to offend governs the Genitive (and sometimes Locative) in the sense of the Accusative G. 100 (a). दुःखात्०--पीडोत्तरं, *after* suffering misery. cf. 'सुखं हि दुःखान्यनुभूय शोभते । घनांधकारेष्विव दीपदर्शनम् ॥' मृच्छ० I. 10. cf. Wilson's metrical translation of the whole speech of the king :

> 'Nay, say not so, the joy that follows grief
> Gains richer zest from agony foregone ;
> The traveller who faint pursues his track
> In the fierce day, alone can tell how sweet
> The grateful shelter of the friendly tree.'

P. 55. L. 18. निर्वाणाय--(निर्वा to cease to blow or be extinguished) निर्वाण is complete satisfaction or pleasure. In philosophy it means eternal bliss; emancipation from matter and reünion with the Supreme spirit. As belonging to the Buddhistic philosophy it is misunderstood to mean annihiliation, or absolute extinction. It may mean extinction of individuality as of a drop of water when it falls into the ocean, but it can't mean absolute vanishing away, for Lord Gautama, the Buddha, attained *Nirváṇa* fifteen years before his death. 'Can that spirit, which gives life and motion and partakes of the nature of light, be reduced to nonentity'? ask the Pythagoreans. However, we choose to give below some quotations and then let our readers be free to think for themselves and form their own opinion about the idea of *Nirváṇa*:—

(1) 'Enlightenment with spiritual peace.' *The Buddhist Ray.*

(2) 'It literally means the blowing out of the mind. The extinction of the passions or mind reveals the higher consciousness.' *The Light of the East.* August 1894.

(3) 'It is a sublime state of conscious rest in omniscience.' *A. P. Sinnett*, quoted by Prof. P. N. Pâtankar.

(4) 'When the Buddhists affirm that their great saints have realized *Nirváṇa*, they mean by that a state of rest and quietude in the bosom of the ocean of eternal beness, which is both consciousness and bliss.' The *Journal* of the Mahâ-Bodhi Society, September 1894.

(5) 'It is a state to be realized here on this earth; he who reaches a particular stage of holiness consciously enjoys the bliss of *Nirváṇa*.' H. Dharmapâla. *Ibid.*

(6) It means the *reünion* of the spiritual entity with the universal spirit. 'It can never mean annihilation, as that would mean eternal *separation*.' *The Key to Theosophy*, by H. P. Blavatsky. P. 114.

(7) 'And then these lives of continual effort for others bring at last the evolved Man to the point where perfection is reached and triumph over death secured......He stands on the threshold of that state of consciousness so misunderstood in the West, called *Nirváṇa*, that mighty state of all consciousness and all knowledge which no words can syllable and no heart of Man conceive.' Mrs. Annie Besant's *speech at the Parliament of Religions.*

P. 55. Ll. 20–21. **वासगृह**--Inner apartment of a house. cf. 'धर्मासनात् विशति वासगृहं नरेंद्रः' U. I. 7. **सख्याः ते**--Mark the use of **सखी.** cf. (a) 'मेनका किल सख्यास्ते जन्मप्रतिष्ठा'. S. VI. said by दुष्यंत to विदूषक about शकुंतला. (b) 'शंके रात्रौ गुरुतरशुचं निर्विनोदां सखीं ते' Me. II. 25. said by the यक्ष to his friend the *Cloud* about his own wife.

P. 56. Ll. 4–10. **अभ्यर्थना**—Here means wish, and *not* request. cf. the similar use of प्रार्थना and अभिलाष in S. II. 'चपलोऽयं बटुः। कदाचित् अस्मत्-प्रार्थनां अंतःपुरेभ्यः कथयेत्। भवतु, एतं एवं वक्ष्ये । न खलु सत्यमेव तापसकन्यकायां मम अभिलासः'. **शतगुणिता**--For गुण see our note on **शतगुणीभवति.** P. 43. L. 8. **त्रियामा**--त्रयो यामाः यस्याः a night consists of 3 watches or *praharas*, *i. e.* about 9 hours, the first and the last half *prahara* being excluded. **सुभ्रु**—'The Vocative singular of सुभ्रूः (a lovely woman) is strictly सुभ्रूः but the form सुभ्रु is used by *Kálidása*, *Bhavabhúti* and even by भट्टि (VI. 11. हा पितः क्वासि हे सुभ्रु).' A. D. But the form सुभ्रु is thus defended by *Jayamangala* in his Commentary on भट्टि VI. 11. 'पुनः स्त्रियां ऊङ् । अंतादिवच्चेति पूर्वप्रत्ययंनवत्त्वात् प्रातिपदिकत्वम्। अतः संबुद्धौ ह्रस्वत्वम्।'

Act IV.

This act has some peculiarities all its own. It contains a long soliloquy of the half-mad king, who resembles the mad King in Shakespeare's '*King Lear.*' Another peculiarity is that the king speaks in *Prákrit* (verses) as well as in *Sanskrit.* But about the *Prákrit* passages there are two opinions: that

I. They are written by *Kálidása* himself—, and that

II. They are not of *Kálidâsa,* but interpolated by others. We reject the first theory, and for the following reasons :—

(1) Some of them cannot be assigned to any particular speaker. (See verses 1 and 5).

(2) The first two verses, if genuine, would have attracted the attention of *Chitralekhá* and *Sahajanyá.*

(3) Some of the *Prákrit* verses, have little connection with the context: they are mere repetitions of *Sanskrit* verses immediately following or preceding the *Prákrit* ones. (as verses 7 & 8; 20 & 21; 32 & 33; 45 & 46; 50 & 49, 51; 59 & 60.)

(4) If the king sometimes speaks *Prákrit* because he is mad, (a) why does he not speak *Prákrit* prose, (b) why does he speak only one *Sanskrit* verse in madness, (see verse 56.) and (c) why again are *Prákrit* verses put into his mouth when he is no more mad. (verses 72 & 76)?

(5) Many MSS. do not have them. and

(6) The strongest argument against them is that they interrupt the free and natural flow of the sentiments expressed in *Sanskrit* passages.

Therefore we reject the *Prákrit* passages as spurious. Still we have given the verses alone in *Square brackets* [ ] and removed the spurious stage directions to the *Notes.*

W. & C. appear to have accepted the verses as genuine, but our objections do not seem to have occurred to them.

'This act is without a parallel in any of the dramas yet met with. It is almost entirely in *Prákrit*, and the *Prákrit* is arranged not only in metrical forms peculiar to that language but according to particular musical rhythm, as intended to be sung. Again there are stage-directions for the measure to which certain gesticulations are to be performed, so that it partakes both of the operatic and melodramatic character.' W.

'In *Sanskrit* dramas heroes talk *Sanskrit*...Now, through the greater part of the IVth Act *Kálidása* makes his hero use *Prákrit* instead of *Sanskrit* and this artistic change of dialect shows that *Purúravas* was departing from *Virarasa* or the ideal of heroism. He is mad but his madness is not that of *Lear*, for we are in the world of the soft contempla-

tive Hindu; and wherever we turn in Indian poetry we find the gentle feelings of the heart but not the fiercer. The reader must bear this in mind as he follows *Purúravas* through the forest and forget for the while *Lear's* desolation in the storm.' C.

The scene of Act IV. is laid at the forest of *Ákalusha* on the skirts of *Gandhamádana* on the *Himálaya* mountain.

P. 57. Ll. 3–6. **प्रियसखी॰**--After the first verse the stage-direction is (इति नेपथ्ये चित्रलेखासहजन्ययोः प्रावेशिकी आक्षिप्तिका) *i.e.* प्रवेशसूचिका आक्षिप्तिका नाम गीतिः, an air or song sung while a character is approaching the stage. **तामरसं**,–(तामरे जले सस्ति शेते) a red lotus. **सरोवरोत्संगे**,–'on the bosom of the lake.' C. उत्संगः, surface or bank. **सहचरी॰**--Before the 2nd verse the stage-direction is (चित्रलेखाप्रवेशांतरे द्विपदिकया दिशोऽवलोक्य।) 'द्विपदी or द्विपादिका is a *Prákrit* metre.' A. D. **आलीढं**,–(आलिह् to lick, eat up) Wounded. Hurt. 'Consumed with.' C.

P. 57. Ll. 9–11. **शतपत्रं**—(पत्रं, a petal or a leaf of a flower). **समदुःखा॰...**,—because 'स्निग्धजनसंविभक्तं दुःखं सह्यवेदनं भवति.' S. III **अप्सरोवारपर्यायेण**--वारपर्याय is the coming round of the turn. अप्सरसां वाराः तेषां पर्यायेण. **वारः**,—appointed time of service (often used in plural). Besides अप्सरस् s, the नाग s, गंधर्व s, यक्ष s, &c., serve the Sun each month by turns.

The *Puráṇas* mention the twelve nymphs who have to serve the Sun each month, beginning from चैत्रः—

कृतस्थल्यप्सरोवर्या तथान्या पुंजकस्थली । मेनका सहजन्या च प्रम्लोचा च द्विजोत्तमाः ॥
अनुम्लोचा घृताची च विश्वाची चोर्वशी तथा । अन्या च पूर्वचित्तिः स्यात् अन्या चैव तिलोत्तमा ॥
रंभाचेति द्विजश्रेष्ठाः तथैवाप्सरसः स्मृताः ।

From *Chitralekhá's* speech in Act III. P. 54. L. 5. 'वसंतानंतरे उष्णसमये भगवान् सूर्यः मया उपचरितव्यः,' it appears that in the hot season viz. **ज्येष्ठ** or **आषाढ** she has to attend upon the Sun; but in the list given above, it is the turn of *Menaká* and *Sahajanyá* to attend upon the sun in those months. Now *Chitralekhá* is neither mentioned in the list nor can she be identified with *Menaká* or *Sahajanyá*, all three being distinctly mentioned in our play (Act I.). 'It is probable, therefore, that *Chitralekhá* and her turn of service in the hot season are a creation of our author,...he being indebted to the *Puráṇas* simply for the idea that the nymphs have to attend upon the Sun by rotation.' P.

P. 57. L. 12. **उपस्थानं**--See our note on सूर्योपस्थानात् P. 2. L. 19. **उर्वश्यै॰**,–P. reads उर्वश्याः. See our note on '**स्वर्गाय नोत्कंठते**'. P. 54. L. 6. *Chitralekhá* misses *Urvaśí* much. If *Urvaśí* had been in *Svarga*, she would have accompanied her in attending upon the Sun; or if *Chitralekhá* had not had to attend upon the Sun she would have often gone to visit *Urvaśí* at *Pratishṭhána*.

P. 58. Ll. 3—9. प्रणिधानस्थितया॰—(प्रणिधानं meditation in which attention is fixed upon one object, प्रणिधा to fix upon.) 'When I employed my power of bringing absent objects to my view.' W. cf. 'सानुमती—अस्ति मे विभवः प्रणिधानेन सर्वं परिज्ञातुं'. S. VI. **अत्याहितं**,—(अत्यंतं आधीयते तन्निवारणार्थं मनो दीयते यस्मिन्). **किल**—'As I see by my meditation.' G. 269. (1). **रतिसहाय**,—some say 'accompanied by *love* or objects of pleasure only.' **गंधमादनवनं**,—(*lit.* Intoxicating with fragrance.) The forest on the mountain *Gandhamádana*, which is to the east of *Meru* and is renowned for its fragrant forests. **मंदाकिन्याः**--मंदाकिनी (from मंदाक, n. a stream, मंद अक going slowly.) originally the name of a small tributary or feeder of the Ganges, afterwards applied to the Ganges itself. **सिकतापर्वत॰**--cf. अन्वेष्टव्यैः कनकसिकतामुष्टिनिक्षेपगूढैः । संक्रीडंते मणिभिरमरप्रार्थिता यत्र कन्याः ॥ Me. II. 4.

P. 58. Ll. 10–12. **विद्याधर**–('magical-knowledge holder') a class of gods, or some spirits attending upon the gods (देवानुयायी). **निध्याता**--अवलोकिता, दृष्टा. (निध्यै to look steadfastly or intently at) cf. 'अंगुलीयकं निध्यायंती '.M. **कुपिता**,–The past passive participle of an intransitive root has an active sense. G. 152. 'This aroused the jealous wrath of *Urvaśí*.'W. **भवितव्यम्**--Some take it in the sense of 'Destiny is mightier,' (W.) and say that it should be omitted as being out of place. Mr. Pandit also takes it to mean 'That is *fate*.' But we take it in the sense of 'It must be so' (G. 157. a) and as being directly connected with the following खलु which means *for*. G. 271. (5).

P. 58. L. 14. **अनुनयं अप्रतिपद्यमाना**—'She rejected all her husband's conciliations.' C. अनुनयं प्रतिपद्, अनुनयं ग्रह्, and also प्रसादं ग्रह् are used in the sense of 'allow oneself to be reconciled.' cf. 'प्रकृतिवक्रः सः दुर्वासाः कस्य अनुनयं प्रतिगृह्णाति.' S. IV. **गुरुशापसंमूढहृदया**--If owing to the curse, *Urvaśí* had not been deprived of her memory, she would have avoided the forest either because she knew the **देवतानियम** already or because she would have known it then and there if she had not been deprived of her *divine* nature.

Really speaking this loss of memory and *Urvaśí's* being turned to a Creeper ought not to have been caused by the curse as it is mentioned by the poet, viz. 'न ते दिव्यं स्थानं भविष्यति' P. 39. L. 8. by which she lost only her residence in heaven, and which does not refer to anything else. We suppose the poet has in view the different versions (See our *Introduction* Pp. xi. and xii.) of the story given in the *Puráṇas* and does not scrupulously stick to his own narrative. (See note on P. 59. L. 3.)

P. 59. Ll. 2—3. **देवतानियमः**--The rule laid down by the deity कुमार or कार्तिकेय. cf. 'पुरा भगवता कुमारेण शाश्वतं कुमारव्रतं गृहीत्वा अकलुषो

नाम गंधमादनकच्छः अध्यासितः । कृतश्च एषः विधिः । या किल स्त्री इमं प्रदेशं प्रविशति सा लताभावेन परिणंस्यति इति ।' P. 78. Ll. 2—7. **काननोपांतवर्तिलताभावेन**— P. reads ' कारणांतरपरिवर्तिना लताभावेन ' where कारणांतरपरिवर्ती means ' to be re-changed by some cause.' But if she knew the cause she would have had no anxiety, and besides the poet would not so abruptly tell us what is to follow. To avoid these objections, P. translates it thus: ' restoration from which will depend on some unknown event, if any, which I do not know,' a meaning which is not warranted by the words of the text and the context.

Now let us answer his objections to the reading adopted by us. He says—(1) If it be taken to mean that she entered into a creeper which *already* existed, the words would not favour that interpretation. Our reply is—No, the words do not favour that interpretation and so we also do not take that sense. Our meaning is that *Urvas'i* vanished and a (*new*) creeper manifested itself in that place. (2) His second objection is—the word उपांत is inapplicable here since *Urvaśi* did not vanish *in the vicinity* of the forest but ' within the limits thereof, since she had entered it before her metamorphosis.' Our reply is that here उपांत does not mean vicinity from outside, but vicinity from inside, as looked at from the present position of the creeper-उर्वशी in the forest *i. e.* ' within the limits thereof, since she had entered it before her metamorphosis.'!

We have already said that our poet gives the curse only thus 'न ते दिव्यं स्थानं भविष्यति' (P 39. L. 8.) therefore we think the change of *Urvas'i* to a creeper must have been suggested to him by a *Pauráṇic* story about *Urvas'i* in which a vessel presented by her to the king was *tansformed* into two *Trees*, as well as by the version of the curse as given in the *Matsyapuráṇa* where it is said '*Bharata* cursed her out of *Svarga* and sentenced that even on earth she would be separated from the King and for 55 years be *transformed to a Vine*.' (see our Introduction, P. xii. b.)

P. 59. Ll. 3—4. **रूपं**—mark the propriety of the word. Her form or *body* alone was changed but not 'अंतःकरणानि' (आत्मा बुद्धिः and मनस्); for, remaining there as a creeper, *Urvaśi* could by her internal organs see the mad king as he was wandering in the forest. cf. 'उर्वशी—अभ्यंतरकरणया मया प्रत्यक्षीकृतवृत्तांतः महाराजः' P. 77. L. 5. **अलंघनीयं॰**—That can't be reached, violated or injured by. cf. ' How vain the hope to shun the will of fate.' W.

· The personages and the situations of the superhuman portion of the drama are both elegant and picturesque. The chief charm of the piece is its poetry. The story, the situations and the characters are all highly imaginative. There is another peculiarity in the drama which identifies it with the dramatic compositions of antiquity. Trivial as the incidents may appear, unimportant as may be the loves of the hero and the heroine, both

persons and events are subject to an awful control, whose interference invests them with a dignity superior to their natural level: **Fate is the ruling principle of the narrative.'** W.

P. 59. Ll. 5–10. **अन्यादृशः**—Not deserved, unworthy. cf. 'वासुभद्रः—कथं अन्यादृशः ईदृशं लिखेत्.' Ru. I. **किमवस्थः**,–का अवस्था यस्य सः. **अहोरात्रान्**—(अहोरात्र, m. and n.) 'रात्रि drops the final vowel and adds अ, in a द्वंद्व when preceded by अहः—as अहोरात्रः' Dr. Bhândârkar's IInd Book. XIX. 6. (c). **नभः**,–नभस् the sky (as *connecting* heaven and earth from नह् to bind or *connect*; some say, from नभ् to rend asunder or be broken up into clouds). **मेघोदयेन॰**,—This refers to the effect which the appearance of clouds has on the minds of lovers, especially those who are separated from their beloveds. cf. 'मेघालोके भवति सुखिनोऽप्यन्यथावृत्ति चेतः। कंठाश्लेषप्रणयिनि जने किं पुनर्दूरसंस्थे ॥'. Me. I. 3. 'The rainy season of the Hindu poet answers to our (European) Spring, being as full of tender associations.' C. **सहचरी॰**—Before the 3rd stanza the stage-direction is (अनंतरे जंभलिका); जंभलिका is a kind of song. P. reads जंभालिका which 'appears to be incorrect.' M. W. D.

P. 59. Ll. 12–13. **सखि, न खलु॰**—Before this speech of *Sahajanyá* some read—'सहजन्या–सखि अस्ति कोऽपि समागमोपायः। चित्रलेखा–गौरीचरणराग-संभवं संगममणिं वर्जयित्वा कुतोऽस्याः समागमोपायः।.' We reject these speeches because our poet would not so broadly declare and anticipate what is to happen at the end of the act, and because they would lessen the interest of the audience (or readers) in the soliloquy of the king. **अनुग्रहनिमित्तं**—अनुग्रहः निमित्तं यस्य. 'Some event of reünion caused by the antidote against the curse.' P. She means that the curse (of the diety *Kumára,*) must have some antidote which will undo the effect of the curse.

P. 60. Ll. 2–9. **चिंतायून॰**—Before the 4th stanza, the stage-direction is (अंनतरे खंडधारा). खंडधारा is a kind of dance or air **प्रवेशकः**—For Definition &c., see our note on that word P. 17. L. 4. After this, the scene is laid at another part of the forest. **गहनं॰**—After the 5th stanza, the stage-direction is (इति नेपथ्ये पुरूरवसः प्रावेशिकी आक्षिप्तिका). See our note on प्रियसखी॰ P. 57. L. 3. **गहनं**,–A deep or impenetrable forest (गह् to enter, connected with गाह्). **प्राग्भारः**,- -(प्राच् foremost; the top of a mountain.). The front or fore part (of anything.). **रक्षः**—(रक्ष्, रक्षते हविः अस्मात्. But 'Vedic रक्ष् to hurt, रक्षस् n. injury.' M. W. D.). Here the king looks at the cloud having lightning and shower, and takes it to be a demon carrying away *Urvas'i* (lightning) and shooting arrows (shower) at him as he fled.

P. 60. Ll. 12–15. **हृदयाहित॰**—'With a pang fixed in his heart for the loss of his love.' C. Before the 6th verse the stage-directon is

(अनंतरे द्विपदिकया दिशोऽवलोक्य ।) धुतपक्षः-flapping or shaking his wings. बाष्पाववल्गित०,—Drenched in or bedimmed with tears. संनद्धः०—(संनह् to bind or prepare oneself for any action) संनद्ध armoured or fully equipped. Ready for battle. cf. 'कः संनद्धे विरहविधुरां त्वय्युपेक्षेत जायां.' Me. I. 8. (where संनद्धः—1. प्रकटितसुरधनुस्ताडिल्लतागर्जितादिसामग्रीकः—सारोद्धारिणी. 2. व्यापृतः—मल्लिनाथ. 3. 'Thou being at work.' K. B. Pâthak).

Mr. Pandit translates the verse thus: 'This one that is visible is a new cloud, not a *lustful demon* girded in armour. This greatly *bent* thing here is the *rain-bow*, not an archer's bow. This thing here too that is so *sharp* is a *shower* of rain, not a volley of arrows. And this thing here that is as *bright* as a line of gold on a touch-stone is the *lightning*, not my dear *Urvaśi*.' Here mark how he construes the adjectives. In the last three lines he construes them with the *preceding* nouns in the lines, while he takes संनद्ध with the *following* noun निशाचर and with that alone. We object to his doing so, and for three reasons: (1) In Me. I. 8., quoted above, our poet has used संनद्ध with reference to a cloud and so in the present case we can safely take it with जलधरः. (2) Symmetry requires that if in the last three lines सुरधनुः, धारासारः, and विद्युत् are respectively qualified by (and Mr. Pandit also takes them so) दूराकृष्टं, पटुः, and स्निग्धा, then नवजलधरः in the first line must also have a qualifying adjective and (3) काटयवेम whom Mr. Pandit closely follows throughout his notes says 'संनद्धः संनाहवान् अयं पुरोवर्ती नवजलधरः एव । दृप्तनिशाचरः न भवति.'

In our opinion the best way would be to repeat each of the four adjectives *thrice*, thus: 'This that looks संनद्ध (ready-armed) is a संनद्ध (ready to shower) cloud & not a संनद्ध (ready to fight) demon. This here that looks so दूराकृष्ट (bent) is a दूराकृष्ट (extended over a large space) rain-bow and not a दूराकृष्ट (greatly bent) archer's bow. This again that is felt so पटु (sharp) is a पटु (m.) (driving) shower and not a पटु (f.) (sharp-pointed) series of arrows. And this that looks स्निग्धा (golden bright) is स्निग्धा (shining) lightning and not my स्निग्धा (beautiful) *Urvaśi*.'

P. 60. Ll. 16–18. नाम—Some read 'तस्य' for नाम. कनकनिकष०,-(कृष्-कर्ष्-कष् to scratch. निकषः a touch-stone, a streak or line of gold made on a touch-stone). cf. 'सौदामन्या कनकनिकषस्निग्धया दर्शयोर्वी.' Me. I. 37.

P. 61. Ll. 2–4. मया ज्ञातं०—Before the 8th verse the stage-direction is (इति मूर्च्छितः पतति । द्विपदिकया उत्थाय निःश्वस्य ।). मृगलोचनां,-also spelt मृगलोचनीं. रंभोरूः—One whose thighs (ऊरुः m.) are like plantain tree (रंभा). 'She whose thighs are as full, round and white as the inner part of the plantain tree.' P.

P. 61. Ll. 5–9. तिष्ठेत्०—Between the two clauses 'तिष्ठेत्कोपवशात्

प्रभावपिहिता' and 'दीर्घं न सा कुप्यति' there ought to be some words connecting them. But since without their presence the full sense of the line and the connection between the clauses is clearly understood, their absence is not a fault. On this काव्यप्रकाश says "अत्र न्यूनपदं न गुणः न दोषः। 'तिष्ठेत्...पिहिता' इत्यतोनंतरं 'न एतत् यतः' इत्येतैः न्यूनैः पदैः विशेषबुद्धेः अकरणात् न गुणः। उत्तरा प्रतीतिः पूर्वां प्रतिपत्तिं बाधते इति न दोषः।." स्वर्गाय,—स्वर्गं गंतुं. When the sense of an infinitive of purpose is suppressed in a sentence, the object of this infinitive is put in the Dative case. G. 65 (a). न च मे,–some read 'हि न मे', but in that case हि, as well as च in the fourth line cannot be properly construed and are grammatically wrong. In our reading the two चs are idiomatically used; they are repeated in the sense of 'on the one hand...on the other hand,' 'Though...yet.' G. 273 (1). अदर्शनं,–Some read अगोचरं which we reject as being ambiguous and therefore inappropriate. अगोचरं means both 'invisible' *i. e.* not visible though standing *near*, and also 'beyond the sight' *i. e.* not clearly seen because it is too *distant* to be seen. In the second sense it may not apply here. दुःखं दुःखानुबंधि०--(अनुबंध् to follow) one misfortune closely follows another. 'Sorrow comes fast *bound* to sorrow.' C. cf. 'Miseries never come alone.' 'अहो, सत्योऽयं जनप्रवादः यद्विपद् विपदं, संपत् संपदं अनुबध्नाति.' Ká.

P. 61. Ll. 11—14. अयमेकपदे०—Here in the 10th stanza the use of the two चs in the 2nd and 4th lines is worth noticing. Although we have rendered them by 'on the one hand...on the other hand,' they rather show that the two events happen in immediate succession (G. 275. 2.) and may both be translated by 'and at the same time.' भवितव्यं--'Will surely be.' Sometimes the Potential pas. part. shows the future with certainty. G.157 (b). cf. ग्रहीतव्यं P. 32. L. 9. and वर्तितव्यं P. 50. L. 15. निरातपत्व०--P. unnecessarily prefers the reading 'निरातपर्द्धिरम्यैः' where आतपर्द्धि means 'excessive heat.' For, surely आतपत्व gives the idea of excess also, and निरातपत्व does not mean total absence of heat. Our poet himself has not found it necessary to add any such word as ऋद्धि in (आतपांत P. 64. L. 15. and in) 'घर्मच्छेदात्' below (stanza 13) where घर्मच्छेद *does* mean the absence of the excess of heat. cf. 'वांछन्देशमनातपं विधिवशात्तालस्य मूलं गतः'--भर्तृ० II. 90.

In the 10th stanza the king mentions two causes of pain: the sudden separation from *Urvaśí* and the simultaneous appearance of clouds making the day pleasant and therefore painful to him by making him think of his beloved *Urvaśí*.

P. 61. Ll. 15—21. जलधर०--Before the 11th stanza, the stage-direction is (अनंतरे चर्चरी). चर्चरी is a kind of song. With the idea in the last two lines cf. 'वर्षशतमस्तु दुर्दिनमविरतधारं शतह्रदा स्फुरतु। अस्मादि-

धदुर्लभया यदहं प्रियया परिष्वक्तः ॥' मृच्छ० V. **मुधा**—(from मुह् ?). **राजा कालस्य०**,–'The source of seasons.' C. The poet has taken advantage of this quotation from *Mahábhárata* and has used it in the literal sense, 'the maker of time *i. e.* days, hours &c.; bringing another season in the place of the existing one.' (So also in S. VI. 'देवेन प्रतिषिद्धः वसंतोत्सवः। तरुभिः अपि देवस्य शासनं प्रमाणीकृतं. See. S. VI. 4.) In the original it appears to mean 'altering the circumstances and not yielding to them.' 'कालो वा कारणं राज्ञः राजा वा कालकारणं । इति ते संशयो मा भूत् राजा कालस्य कारणम् ॥'. **प्रत्यादिशामि**,—He means that it was owing to his *com*-mand that the monsoon season had set in, and so he now wishes to (प्रति–आदिश्) *counter*-mand and tell it to cease its course.

P. 62. Ll. 2–5. **गंधोन्मादित०**—Before the 12th stanza, the stage-direction is (अनंतरे चर्चरी ।) and after the stanza, (इति नर्तित्वा ।). **तूर्य**,–m. or n. (तूर्, तूर्यते ताडयते यत्). 'गीतैः तूर्यैः इति उपलक्षणे तृतीया'–रंगनाथ. **प्रसृत०**,–प्रसृतेन इतस्ततः संचरता वायुना उद्वेल्लनशीलः चंचलः पल्लवनिकरः किसलयसमूहः यस्य सः । एतेन पल्लवनिकरस्य करत्वं गम्यते–रंग०. **कल्पतरुः**,–'Wish-yielding tree' (कॢप् to wish).

The king describes the *Kalpataru's* dance which takes place in the Spring and thus by the hypothetical presence of the Spring he wishes to frighten away the monsoon (जलदसमय). How vain the hope of the mad king! It is said that the Chinese, when the epidemic of cholera breaks out, at once begin to celebrate the festivities of some happy season corresponding to our Diwálí, thus hoping to scare away Cholera: to these Chinese and to the mad king *Purúravas*, our *Vidúshaka* would (literally) say 'द्वौ अपि अत्र उन्मत्तौ.' P. 21. L. 13.

This verse is obviously an interpolation, because the next words 'अथवा न प्रत्यादिशामि' are immediately and directly connected with 'किं न प्रत्यादिशामि.'

P. 62. Ll. 6—8. **राजोपचारः**—उपचार means external show. From the following verse (13) it appears that राजोपचारः here means the same as राजोपकरणानि, the paraphernalia of a king or the insignia of royalty. **विद्युल्लेखा०**—अभ्रं cloud (अप् भृ filled with water) (1) विद्युत्–वत् लेखारूपं कनकं, तेन रुचिरं श्रीवितानं । (2) विद्युत्–एव लेखारूपं कनकं तेन रुचिरं अभ्रं। A. D. under वितान quotes 'विद्युल्लेखाकनकरुचिरश्रीर् वितानं ममाब्दो,' but in it the adjective is not applicable to both वितानं (n.) and अब्दः (m.); still वितान being m. and n. one may read thus 'विद्युल्लेखाकनकरुचिरश्रीर् वितानो ममाब्दो' if any authority would support it. With the first two lines cf.,

> 'The floating clouds their state shall lend
> To me; for me the willows bend.'—*Wordsworth.*

P. 62. Ll. 10—11. **घर्मच्छेदात्**–उष्णकालस्य ग्रीष्मसमयस्य नाशात् गमनात्।

बंदिनो.—P. reads बंदिनो but see our note on बंदिमाइं P. 3. L. 7. The bards form a distinct class sprung from a *Kshatriya* father and a *S'údra* mother. धाराहारो०—P. dissolves the compound thus 'धारा एव हाराः' but we think it is better to dissolve it as 'धारा एव आहाराः (presents)'. नैगमाः,—वणिजः traders (from नैगमः a way or road); or निगम=वेद, then नैगमः m. good conduct; from this, perhaps, नैगमः citizen may have been derived.

Some read the fourth line thus, 'धारासारोपयनपरा नैगमाश्चांबुवाहाः ।' where धारासारः वर्षप्रसरः । पक्षे धारारूपं सारं धनं तदानयनपराः । If this reading be accepted we shall have to take अभ्रं in the first line to mean *Sky* and not a cloud, because cloud will be spoken of in the fourth line (अंबुवाह). But we can't take अभ्रं to mean sky there, since it was not the whole sky that was विद्युल्लेखाकनकरुचिरं.

P. 62. Ll. 12–17. परिच्छद—m. (परिच्छद् to cover ; परिच्छाद्यते अनेन इति परिच्छदः उपकरणं). '*External* appendage, (as opposed to that—my beloved—which is connected with my *inmost* soul, and is therefore more important)'. तां,–' Whom I have lost.' दयिता०—Before the 14th stanza, the stage-direction is (पुनश्चर्चरीपाठस्यांते भिन्नकः ।) भिन्नकः is the name of a musical mode or राग. विरहानुगतः,—Please notice that अनुगत here means 'full of, filled with.' A. D. cf. 'चितानुगतसर्वात्मन्'—महाभारत. भ्रमति,–'भ्रमति इति अध्याहारः'–रंग०. We have inserted it in the text itself for the sake of convenience.

P. 62. L. 18. संदीपनं०—P. says, ' Here is an encouragement to persevere in the search which I am resolved to make for her. He means that no sooner he resolved to make a search than he meets with an object which encourages him to make that search.' And C. translates ' Ah, ah, my resolve has prospered.' But we beg to differ from them ; we think that in the next verse (15) the king says that the flowers looking like her eyes touch his heart and *trouble* him more, for he will be satisfied with nothing less than getting his beloved herself or a thing belonging to her or any trace of the way followed by her. Hence संदीपनं appears to mean that which augments his grief. (And we are supported in this by the causal form स्मरयति in the next stanza, 15. See our notes on स्मरयति. P. 63. Ll. 2–4.) We don't think that संदीपनं does ever mean encouragement in a good sense. W. translates the passage thus ' Ah, ah, whatever I behold only aggravates my owe.' ' Here is an augmentation to my distress when I resolve to do so.' Mr. V. S. Apte. cf. 'अमी विनोदनोपायाः संदीपना एव दुःखस्य.' (they only serve to inflame grief. G. p. lviii.)

P. 63. Ll. 2–4. आरक्तराजिभिः—Some read 'कोटिभिः' for राजिभिः,

but it is inappropriate here, since the flowers of a कदली do not have red edges (कोटि) but red streaks on them. 'द्रोणपर्णी स्निग्धकंदा कंदली भूकदल्यपि'-शब्दार्णव. Please notice that in connection with a कदली (singular) the plural कुसुमैः is used; but a plantain tree has only one flower: so we think that the poet looks upon the boat-shaped leaves of the flowers as its petals and poetically calls them flowers (कुसुम) instead of merely petals (पत्र). Or is कदली a plant other than a plantain tree? With the whole stanza cf. 'आसारसिक्तक्षितिबाष्पयोगात् मामक्षिणोयत्र विभिन्नकोशैः । विडंब्यमाना नवकंदलैस्ते विवाहधूमारुणलोचनश्रीः ॥'. R. XIII. 29. स्मरयाति-(Usually स्मृ has स्मारयाति–ते as causal; but स्मृ to remember *with regret* has स्मरयाति) causes to remember with regret. This goes against Mr. Pandit's taking संदीपनं (P. 62. L. 18.) to mean encouragement. सूचयितव्या-- (सूच् 10 U. to trace out). Here we may say--- यत्र यत्र तस्याः गमनकार्यं पदपंक्तिरूपं दृश्येत तत्र तत्र, अनेन एव मार्गेण, सा गता इति अनुमातुं शक्यं स्यात्! Such a sign, therefore, he now directs his attention to find out.

P. 63. Ll. 6—7. वनस्थलीषु--स्थली is natural or forest ground, while स्थलं is artificial. पश्चान्नता॰—The heaviness of the hips of beautiful women is a favourite subject of allusion, and a lovely woman is called नितंबिनी, नितंबवती (P. 71. L. 7.) cf. 'अभ्युन्नता पुरस्तादवगाढा जघनगौरवात्पश्चात् । द्वारेऽस्य पांडुसिकते पदपंक्तिर्दृश्यतेऽभिनवा ॥.' S. III. 5.

P. 63. Ll. 11-14. हतोष्ठरागैः॰--इदं यत् दृश्यते तत् असंशयं निमग्ननाभेः तस्याः, निपतद्भिः अत एव हतोष्ठरागैः नयनोदबिंदुभिः अंकितं, रुषा भिन्नगतेः (ablative) च्युतं, शुकोदरश्यामं स्तनांशुकं भवति. The ओष्ठराग is the red paint (dye or lac, लाक्षारस) applied to the lower lip. That a kind of red paint was applied to the lower lip may be seen from the following quotations: (a) 'रागेण बालोष्ठमलंचकार.' (बाला girl) Ku. III. 30. (b) 'विसृष्टरागादधरान्निवर्तितः । कृतोक्षसूत्रप्रणयी तया करः ॥' Ku. V. 11. (c) 'यत्ते दृष्टमसंस्कारं पाटलोष्ठपुटं मुखं.' S. VII. 23. (d) 'रक्ताशोकरुचा विशेषितगुणो बिंबाधरालक्तकः।.' M. III. 5. where in his notes P. says 'बिंबाधरालक्तकः must refer to the red lac women apply to their lips.' नयनोद॰--In compounds उदन् drops its न्. भिन्नगतेः,--going with great strides, going quickly. cf. 'गतिभेदेन परिक्रामन्.' S. VI. (where राघवभट्ट says—गतिभेदेन क्रोधोद्धतगत्या इत्यर्थः ।) श्यामं—That श्याम means green like grass (नवशाद्वल below; P. 63. L. 16.) or emerald is clear from the following quotation—'कनकशलाकानिर्मितमपि अंतर्गतशुकप्रभाश्यामायमानं मरकतमयमिव पंजरं गृहीत्वा.' Kā.

P. 63. Ll. 16-19. सेंद्रगोपं--This Adjective of 'नवशाद्वलं' (which

corresponds to श्यामं स्तनांशुकं in the last stanza) accounts for the red paint (ओष्ठराग) first (mistakingly) seen by the king. इंद्रगोप is a small insect of red colour to be seen only in the rainy season (इंद्रः गोपः रक्षकः अस्य, वर्षाभवत्वात् तस्य). cf. 'भद्रधे त्रिदशगोपमात्रके, दाहशक्तिमिव कृष्णवर्त्मनि ।' R. XI. 42. (where 'त्रिदशगोपः इंद्रगोपः, वार्षिकः लोहितः कीटविशेषः'—मल्लिनाथ.). शाद्वलं,—A grass-plot (शादाः संति अत्र. शाद m. young grass). कुतो नु खलु०—Mr. Pandit translates—'(And that is right) for how is any news about my beloved one to be obtained in this lonely forest ?,' thus connecting this with the preceding passages. But this does not seem to be correct. It (as interpreted by P.) shows that the king is convinced of the impossibility of getting any news : if so, he would not have continued the search. Moreover this question speaks of the प्रवृत्ति (*news*) and so can't be connected with the preceding passages which refer to उपलक्षण (*trace*). We think that this is a simple and independent question like the first one 'कथं नु तत्रभवती मया सूचयितव्या.' P. 63. L. 4. In the first stage of the search the question refers to the *trace* of her way, in the second it refers to the *news* about her. (When the third stage is partially reaches he asks for his beloved *herself* : 'हंस प्रयच्छ मे कांतां' P. 67. L. 20.). The present passage, therefore, means 'Whence then shall I find any tidings,—how shall I gain tidings—of her ?.' Some read it thus—'तत् कुतोऽस्मिन् विपिने प्रियाप्रवृत्तिं आगमयेयम्.' उच्छ्वसित—(used actively. G. 152) emitting or sending out vapour. Refreshed. आसारेण [आसारः धारासंपातः वेगवान्वर्षः] उच्छ्वसिता शैलेयस्थली. cf. 'आसारसिक्तक्षितिबाष्पयोगात्.' R. XIII. 29. ताडित—Some read 'नर्तित.'

P. 63. L. 22. संप्राप्तविसूरणः०—Some render the *Prákrit* word 'विसूरणओ' by खेदः but there is a *Sanskrit* word विसूरणं (or णा) and it better suits the metre. (सूर् 4. A. to hurt). विसूरणं-णा—sorrow, distress. Before the 19th verse, the stage-direction is (अनंतरे खंडकः) and before the 20th, it is (खंडकांते चर्चरी ।) and after the 20th it is (चर्चरिकया उपविश्य अंजलिं बद्ध्वा ।). खंडकः, 'a metre, dance, or a tune.' M. W. D. परवारणः—'The dread of all his rival *foes*.' W. वारण n. opposition or opposer. (and वारण m. an elephant ; but we can't translate परवारणः by 'a great elephant' since in the 2nd line we have गजवरः. For both the senses) cf. 'न भवति बिसतंतुर्वारणं वारणानां—' भर्तृ० II. 17.

P. 64. Ll. 4—7. मृगांक—See our note on मृगलांछनः. P. 47. L. 15. With stanza 20 cf. stanza. 60. ममोत्कंठा—मम उत्कंठाकारणभूता. But रंग०—'दृष्टा भवेत् इति मम उत्कंठा अस्तीति । इत्यस्ती अध्याहार्यौ.' दीर्घापांगा०—आकर्णपूर्णनयनांता. सितापांग—धवलदृगंत; see our note on अपांगनेत्रा P. 12. L. 9. दृष्टिक्षमा—दर्शनयोग्या. cf. 'उपभोगक्षमे.' P. 44. L. 12. रंग०—'दृष्टिक्षमा

इत्यपि क्वचित् पाठः । तत्पक्षे दिष्टिं कालं क्षमते सा । जीवन्ती इत्यर्थः.' We object to the reading दिष्टिक्षमा (alive) for two reasons: (1) The king can't suspect (and he nowhere speaks of) her death, she being celestial; and (2) for the sake of alliteration aimed at in the stanza, दृष्टिक्षमा is better. (cf. and see our note on स्थिरयौवना. P. 73. L. 21.)

However see the latter part of our note on विनाशात् below P. 64. L. 10.

P. 64. L. 10. मत्प्रियाया विनाशात्—P. reads 'मत्प्रियाविप्रणाशात्'. She being celestial, विनाशः means, not death, but disappearance. 'नाशः क्षये तिरोधाने'—अमरः. वामनाचार्य in his edition of काव्यप्रकाश P. 312. says 'विनाशात् अदर्शनात्, अथ प्रियारहिते जगति.' For नाश meaning disappearance (and forgetting) cf. 'गता नाशं तारा उपकृतमसाधौ इव जने,'–मृच्छ०॰ V. 25.

'अत्र विनाशः मरणं अमंगलं ।' Some also say 'पूर्वश्लोके दिष्टिक्षमा जीवंती (see our note on दृष्टिक्षमा P. 64. L. 7.). अत्र च विनाशात् मरणात्, इति राज्ञ उन्मादातिशयः विप्रलंभपोषकः, इति न कश्चित् दोषलेशावकाशः.' From this standpoint, then, the reading दिष्टिक्षमा in stanza 21 may be preferred and विनाश may mean *death*.

P. 64. Ll. 11–12. घनरुचिर–'घनः निबिडः'–वामनाचार्य but 'beautiful like a cloud.' C. A. D. quotes this under घनः cloud. We also think that since the कलाप is compared to केशपाश, its cloud-like *darkness* is the point of beauty and comparison and not its being thick or dense. अस्य,—Some read अथ, but since there is 'सुकेश्याः केशपाशे' we must have 'अस्य कलापः' to correspond to it, for the sake of the completeness of the figure. बहुविगलितबंधे—We have unhesitatingly substituted the word बहु for रति (=sexual enjoyment) which the teacher blushes to read in the class and the students to hear from the lips of the teacher. When we see that in England the plays of Shakespeare taught in schools and colleges, and especially those editions of them which are prepared for being read in the family circles, have all the obscene passages expunged from them, we trust that no thoughtful person will blame us for making this change in this *Practical* edition. रतिविगलितबंधे—got loose in the act of amorous enjoyment. 'Fallen all loose in the hour of joy.' C. A. D. gives बंधः= a hairband or fillet, in this stanza, but we think it rather means 'arrangement.' 'बंधः ग्रंथिः'—वामनाचार्य. In R. IX. 67. (which we quote below) the commentator says 'विगलितः च्युटितः बंधः रचना यस्य तादृशे'. With the whole stanza (22) cf. R. IX. 67:—

अपि तुरगसमीपादुत्पतंतं मयूरं । न स रुचिरकलापं बाणलक्ष्यीचकार ।
सपदि गतमनस्कश्चित्रमाल्यानुकीर्णे । रतिविगलितबंधे केशपाशे प्रियायाः ॥

P. 64. Ll. 12–16. केशपाशे—P. reads 'केशहस्ते'. 'पाशः पक्षश्च हस्तश्च कलापार्थाः कचात्परे'. In compounds with कच, केश &c., the words पाश, पक्ष & हस्त mean 'abundant or ornamented hair.' **कं हरेत्०**—P. reads 'किं करोत्येष बर्हीं.' but our reading yields a better sense. Some read बर्हः for बर्हीं but बर्ह meaning peacock's tail is generally of the neuter gender. 'बर्हीं इत्यत्र बर्हः इति अपपाठः। पिच्छबर्हे नपुंसके इत्यमरात्। पौनरुक्त्यापाताच्च।' वामनाचार्य. In this stanza मृदुपवनविभिन्न corresponds to बहुविगलितबंध; but why has केशपाश another adj. viz. कुसुमसनाथ?—of course for the purpose of completing the likeness. कलाप includes the idea of *eyes* (in the peacock's tail) and hence केशपाश is furnished (by the poet) with (eyes-like) flowers. 'कलापसाम्याय केशपाशस्य विशेषणद्वयं आह। चंद्रकसाम्याय कुसुमसनाथत्वोक्तिः।' वामनाचार्य. **परव्यसननिर्वृत—**'Who thus rejoices over other's ills.' C. **संधुक्षित**—संधुक्ष् to be kindled. 'संदुधुक्षे तयोः कोपः.' भट्टि० XIV. 109. **विटपं अध्यास्ते**—आस् to sit, with अधि, governs the Accusative. G. 31. **पंडिता०**—cf. 'रतिदूतिपदेषु कोकिला मधुरालापनिसर्गपंडिता।.' Ku. IV. 16.

P. 64. Ll. 17—20. **विद्याधर०**—See our note on विद्याधर P. 58. L. 10. Before stanza 23, the stage-direction is (अनंतरे खुरकः।) and after stanza 23, it is (खुरकांते चर्चरी।) खुरकः is a kind of dance. **उत्पीडः**—(पीड् to press) a pressing out, gush or gushing flow. **अंबरमानेन**—(अंबरं sky, अंबः शब्दः तं राति धत्ते for 'आकाशं शब्दगुणं') अतिविशालः इत्यर्थः-रंग०, 'Majestic, as sails the mighty cloud.' W.

P. 65. L. 4. **भ्रमंती**—Mr. Pandit reads भ्रमंति and takes कांते and भ्रमंति as vocatives; but it is more proper to take कांते (locative) as an adjective of नंदनवने, and as to भ्रमंती cf. 'गगनोज्ज्वलकानने मृगलोचना भ्रमंती.' P. 73. L. 22.

P. 65. Ll. 6–9. **मे**—P. reads मम (Genitive), but though in *Prákrit*, 'मह' is genitive, still it should be rendered by *Sanskrit* dative मे (=मह्यं) for आचक्ष् 'usually governs the Dative of the person.' A. D. **मदनदूति०**—The cuckoo is called the messenger of love &c. because when she sings, lovers (forget their quarrels and) return to each other. cf. 'स्थाने प्राणाः कामिनां दूत्यधीनाः' M. III. 14. Poets say that चंद्र, भ्रमर, scented things, and कोकिलरव excite love. cf. 'रतिदूतिपदेषु कोकिला मधुरालापनिसर्गपंडिता।' Ku. IV. 16. And 'परभृतपटहाटोपप्रकटितविभवो मनोभवो जयति।' Ru. I. 22. **मानावभंग०**,-A mistress angry with her lover gives up her anger and pride and comes to him as soon as she hears the song of the cuckoo. 'Skilled to tame the proudest heart.' W. With the stanza cf. Ku. III. 32:—

चूतांकुरास्वादकषायकंठः पुंस्कोकिलो यन्मधुरं चुकूज।
मनस्विनीमानविघातदक्षं तदेव जातं वचनं स्मरस्य॥

'*Kálidása* is a masterly describer of the influence which Nature exercises upon the minds of lovers. Tenderness in the expression of feeling and richness of creative fancy have assigned to him his lofty place among the poets of all nations.' Alexander von Humboldt.

P. 65. Ll. 12–19. किमाह॰--'किं ब्रवीष्येवमित्यादि विनापात्रं ब्रवीति यत्। श्रुत्वेवानुक्तमप्येकस्तत्स्यादाकाशभाषितम् ॥'. न अपेक्षते॰—Does not require, *i. e.* they (young women) get angry without any fault of their husbands. कारणाभावेऽपि तासां कोपः संपद्यते इत्यर्थः. 'The tyranny of women over their lovers waits not for intentional offences.' C. कथाविच्छेद॰—'Rudely interrupting me in my *story*.' P. But we think that here कथा rather means talk, conversation, discourse, speech,' as in 'स्मरिष्यति त्वां न स बोधितोऽपि सन्, कथां प्रमत्तः प्रथमं कृतामिव ।'. S. IV. 1.

With 'स्वकार्ये व्यासक्ता, सुखं आस्तां भवती and साधयामस्तावत् (below)' cf. 'स्वस्त्यस्तु ते याम्यथ किं ब्रवीमि । स्वभाग्यनिष्ठो ननु सर्वलोकः ॥ '–बालभारत. VIII. i. 123.

P. 65. L. 21. शीतलं॰--'All *coldly* listen to another's sorrows.' W. सम्यगाह:--'But well runs the proverb.' C. प्रणयं--प्रार्थनां. See our note on प्रणयिषु P. 1. L. 18. अधरं पातुं--अधरं पा is a phrase often used in the sense of 'To kiss.'

In translating the last two lines Mr. Cowell appears to have taken मदांधा separately (as if it were काचित् मदांधा स्त्री) as he once (in हरिवाहनदिङ्मुखं P. 42. L. 6.; see our note there.) took मुखं to mean स्त्रीमुखं. He translates—'The bird is absorbed in sipping the fruit, as a *woman* blinded with the intoxication of love, her lover's lip.' But here too he can hardly be justified by the sentence and the context in *translating* thus.

P. 66. Ll. 5—10. साधयामः--साध्. 5. P. *caus.* to go 'प्रायेण ण्यंतकः साधिः गमेरर्थे प्रयुज्यते,' (in which we remember to have read somewhere नाटके for ण्यंतकः) cf. 'साधयाम्यहमविघ्नमस्तु ते.' R. XI. 91. दक्षिणेन॰--words showing direction and ending in एन govern Genitive and Accusative. G. 112 (a). वनधारां--'धारा पंक्तिः'–रंग॰ an avenue, (by which probably the swans—see stanza 30—making a sound like नूपुररव, were concealed from his view: therefore we read two words दक्षिणेन वनधारां instead of P.'s one word 'दक्षिणेन'–to my right). cf. 'अये दक्षिणेन वृक्षवाटिकां आलाप इव श्रूयते.' S. I. विसंष्टुल॰=(वि+सं+स्था.) Going unsteadily, tottering, staggering. 'His feet tottering under his insupportable anguish.' C.

Just after the stanza 28, the stage-direction is (इति ककुभेन खडुपभंगाः ।); ककुभः, name of a राग or musical mode. उपभंगः, a division or a member of a verse.

P. 67. Ll. 2–8. पतत्रिणः--(पत् to fly. पत्र n. or पतत्र n. a wing).

प्रतिगमिष्यसि०—Some read two separate words प्रति गमिष्यसि. **मानसं**—A lake between *Himálaya* and *Kailása.* 'It is the special resort of the wild grey goose at the beginning of the rainy season.' Mr. K. B. Páthak. **पाथेयं**—(पथि साधु हितं भोज्यं वा) 'पथ्यतिथिवसतिस्वपतेर्ढञ्' *i. e.* the termination एय (ढञ्) is added to पथिन्, अतिथि, वसति and स्वपति in the sense of *useful in, good for*: (आतिथेयं hospitality. वासतेयं a habitable place. स्वापतेयं property, स्वपतेः आगतं) K. G. § 238. Cf. 'आकैलासात् बिसकिसलयच्छेदपाथेयवंतः। संपत्स्यंते नभसि भवतो राजहंसाः सहायाः.' Me. I. 11. where मल्लिनाथ—'कालांतरे मानसस्य हिमदुष्टत्वात्, हिमस्य च हंसानां रोगहेतुत्वात् अन्यत्र गताः हंसाः पुनर्वर्षासु मानसमेव गच्छंति इति प्रसिद्धिः।' **प्रहणाय०**—गृहीतं बिसं मृणालं उत्सृज्य ममेतरं दत्त्वा पश्चात् तत् पुनः गृहाण इत्यर्थः। **स्वार्थात्०**—'The care of their friends is dearer to the good than even what concerns themselves.' C. (for प्रणयिन् see our note on प्रणयं P. 65. L. 22.) cf. 'परोपकाराय सतां विभूतयः'; 'आपन्नार्तिप्रशमनफलाः संपदो ह्युत्तमानां.' Me. II. 53. and 'परार्थव्यासंगादुपजहदथ स्वार्थपरतां'—Bhâ. I. 79. W. translates :—

> ''Tis worthier far
> To render kindly offices to others
> Than meanly labour for a selfish good.'

P. 67. Ll. 11-21. **रेरे०**—We have put together the four lines of the spurious stanza 32. In other editions they are thus given: the first line is given before stanza 33, the second before 34, and the last two before 35. **मदखेलपदं**—मदेन खेला कामक्रीडा येषु तानि पदानि यत्र or मदेन खेलं क्रीडायुक्तं पदं यस्मिन्. 'In whose every step Love sports.' W. **गतं,**—Past pas. part. ending in त have sometimes the sense of neuter abstract nouns. G. 153. **अभियुज्यते**—अभियुज् to accuse, charge, claim (as in a law suit.) 'Thou must surrender what is thus laid to thy charge.' C.

If the Swan has stolen only गति, how should he return (restore) his whole कांता? But the न्याय (popular maxim) is that he who is proved guilty (विभावित) as having in his possession a part (एकदेश) of the whole property stolen, must return (restore to the owner) whole property claimed (यदाभियुज्यते).

P. 68. Ll. 5-6. **मर्मर...मनोहर**—'Soul-ravishing with the sounds of the rustlings of the leaves.' C. मर्मरः, (शुष्कपर्णध्वनिः), an onomatopoetic word. **रणित,**—P.P. used as abstract noun. G. 153. Before stanza 35 there is a stage-direction (अनंतरे कुटिलिका), before its second line (मल्लघटी), before its third line (चर्चरी) and before stanza 36, (द्विलयांतरे चर्चरी). **कुटिलिका,** a peculiar movement or gesture. **मल्लघटी,** a kind of dancing or gesture. **लय,** a pause in music. **कुसुमित...पल्लवे**—'In groves of tall trees with bright blossoms blooming.' W. **पल्लवः,** 'blossom.' A. D. cf. कुसुमोज्ज्वले. P. 62. L. 16.

P. 68. Ll. 9-15. गोरोचना--A bright yellow pigment prepared from the urine or found in the head of a cow. चक्र-the चक्रवाक bird. मधुवासरे क्रीडंती—'Sporting through these honey days.' C. धन्या—P. reads धनिका (=a young or virtuous woman) which has no propriety here; धन्या is better: मधुवासरे क्रीडंती and therefore appearing धन्या, fortunate to all (even to. चक्रवाक). रथांगनामन्--*Lit :* named after a part (अंग) of a रथ, viz. wheel, चक्र. Some read रथांग नाम ; See our note on नाम, named. P. 49 L. 6. वियुत--त्यक्त. वृत—युक्त. कः कः-The bird's cry being अर्कः-अर्कः-अर्कः; 'अर्कः इति चक्रवाकरुतानुकरणम्'-काटयवेम. सूर्याचंद्रमसौ-'आनङ् देवताद्वंद्वे' पाणिनि. VI. 3.26. 'When the names of deities represented as being in constant association with each other are compounded, आ is substituted for the final vowel of the preceding word except in case of वायु. मित्रावरुणौ, सूर्याचंद्रमसौ.' K. G. § 123. मातामह,—From the mother's side, the king was thus descended from the Sun : सूर्य's son was मनु, मनु's son was the king इल ; this इल once entered a forest where, owing to a curse, he was turned into a woman (इला) with whom *Budha* (the son of the Moon) fell in love and the issue was the king *Purúravas.*

Thus we see that the Sun was the maternal *great*-grandfather of Purúravas. So the word मातामह (grandfather) is a little difficult to understand. In calling the Sun the मातामह of the king, (1) The poet may be inaccurate or (2) Manu being the first king of the Solar race is identified with the Sun, and thus Manu being मातामह of *Purúravas*, the Sun is also said to be so ; or perhaps (c) The poet uses the term मातामह in the sense of the (maternal) *great*-grandfather. This difficulty does not seem to have occurred to Mr. Pandit who explains the relation by saying 'His mother's name was *Ilá* the *daughter* of *Súrya*,' which is inaccurate. Wilson says—'*Purúravas* is a king of high descent being sprung by his mother *Ilà* from the Sun, and his father *Budha* from the moon, being the grandson of the latter (the Moon) and *great*-grandson of the former (the Sun).' रंगनाथ says—'कृतयुगादौ सूर्यनप्ता, मनोः पुत्रः, इलः नाम राजा मृगयासंगात् हरनिवारितं उमावनं एकाकी प्रविष्टमात्रः स्त्री (इला) बभूव । तां एकाकिनीं सुंदरीं दृष्ट्वा बुधः कामातुरः सन् आश्रमं नीत्वा तस्यां पुरूरवसं पुत्रं अजीजनत् इति भविष्योत्तरपुराणे.'

P. 68. Ll. 15-21. पितामह--The moon was the paternal grandfather of the king, thus : ब्रह्मा--अत्रि--चंद्र--बुध--पुरूरवस्. cf. 'सोमात् एकांतरस्य.' P. 3. L. 12. and see our note thereon. उपालभे...एनं—Instead of this some read 'तत् युक्तं तावत् आत्मानुमानेन वर्तितुं । कुतः ।.'—'You might measure my affliction by what you feel.' W. विरोषि०--cf. 'नलिनीपत्रांतरितमपि सहचरं अपश्यंती आतुरा चक्रवाकी आरटाति (vl. आरौति).' S. IV. The *Chakraváka* birds are the type of constancy and connubial affection. The

male and the female keep together during the day, but owing to a curse, are separated at night. **विधुर**--(from व्यध् to hurt, or विगता धूः यस्य) विधुरः वियुक्तः प्रविश्लिष्टः Lovelorn. Suffering separation from his beloved. The king means—Your mate hides herself in sport and your separation is temporary, while I am suffering from *actual* separation which might continue for a long time yet: therefore you ought the more to sympathise with me. **कांता**--Some read **कोऽयं** instead. Mark **च--च** in line 3 and 4. See our note on **च--च.** P. 21. L. 19.

P. 69. Ll. 2—9. **भागधेयानां०**--'भागरूपनामभ्यो धेयः' cf. 'अत्र तावत् विधिना दर्शितं प्रभुत्वं.' S. V. Some read 'मदीयानां भाग्यविपर्ययाणां अयं प्रभावः'—'This is wholly the effect of my reverses of fortune.' C. **कूजित०**—Here the bees may be many although he just below (L. 8.) says 'मधुकरे' (singular). cf. 'राजहंसानां...पतत्रिणः...(plurals).' P. 66. L. 19. and P. 67. L. 2. and just below (L. 4) 'विहंगमराज' (singular) **सीत्कारः**—'A murmur of joyous love.' C. A sound made by drawing in the breath through clothed teeth expressive of murmur &c. कष्टाभिव्यंजकदंतघटनाजनितशब्दानुकरणम्; 'When the lip of my beloved has been somewhat too rudely sipped by me and she sweetly protests against such violence.' W. The lotus here must have been open, for it is an open lotus that looks like the mouth of a woman. **कमलसेविनि**--cf. 'कमलवसतिमात्रनिर्वृतः मधुकरः'. P. reads 'कमलाध्यासिनि', but our reading better gives the idea expanded below in 'तव रतिरभविष्यत्पुंडरीके किमस्मिन्.' Stanza. 42. **एकक्रम०**—P. renders the *Prákrit* 'एक्कक्कम' by एकैक 'एकक्रमेण युगपत्'-रंग०. 'On a sudden.' C.

Before stanza 41, the stage-direction is (अस्यांतरे अर्धद्विचतुरस्रकः।) अर्धचतुरस्रक is a mode of gesture in dancing. 'संस्थानविशेषः अर्धचतुरस्रकः। स च द्विवारं कृतत्वात् अर्धद्विचतुरस्रकः इति उच्यते।'--रंग०.

P. 69. Ll. 12—13. **वरतनु०**--असौ means 'that' (the other meaning of अदस्). P. reads the 2nd line thus 'वरतनुरथवा ते नैव दृष्टा प्रिया मे' which does not appear to be a natural construction; त्वया दृष्टा is better and more natural than ते दृष्टा; and with वरतनुः, प्रिया is unnecessary. **यदि**... **अवाप्स्यः**--'The conditional is used when the nonperformance of an action is implied, or when the falsity of the antecedent is implied as a matter of fact: as यदि अवाप्स्यः-If you had felt (which you clearly have not).' G. 216.

P. 69. Ll. 19-21. **गंधोद्धत०**--'This means that the juice flowing down the elephant's temples *attracted* to itself by its smell the bees which then hovered about him.' P. but he reads 'गंधोद्धुतमधुकरः' which can only mean 'Driving away or *repelling* the bees by the strong scent of his rut'—a meaning which runs counter to his explanation. **भ्रमति**

गजेंद्र:—We have inserted these two words in the text for the sake of convenience. See stanza 14. करेणु:=—णू: also, f. a female elephant (के मस्तके रेणु: अस्य. करेणु: m. an elephant.) With the stanza cf. 'स्थानमान्हिकमपास्य दंतिनः सल्लकीविटपभंगवासितम्।' Ku. VIII. 33. For अभिलषतु some read अभिलेढु.

The elephant spoken of in stanza 44 is the same as is referred to in the prose line before stanza 43, but he can't be the same as is described in stanza 43 : for that in 43 is करिणीविरहसंतापित: while the other one is करिणीसहाय: and has his करेणु near him to give him शल्लकीभंग.

P. 70. Ll. 2-9. कृतान्हिक:—'He has finished his repast.' C. आन्हिकं, (अन्हि भवं or अन्हा निर्वृत्तं) anything to be done daily as bathing, taking meals &c. Daily food. शशधर०—'Having marks like a hare.' M. W. (cf. शशांक and see our note on मृगलांछन P. 47. L. 15.) मदकल—Voc. qualifying गजयूथप. 'मदोत्कट'--काटयवेम. Ruttish, furious, under the influence of rut.

P. reads 'मदकलयुवतिशशिकला,' (मदेन कला: युवतय: तासु शशिकला), but मदकल, 'speaking sweet with love,' has no propriety when beauty is the point of description. रंगनाथ says 'युवतिशशिकला,' युवतीनां तारकात्वं । शशिकला इति अनेन निष्कलंकता द्योत्यते (for spots are not seen on the new or young moon.)

P. 70. L. 9. शबलकेशी—शबल spotted or variegated. Beautified. 'Having hair *brown* as the yellow jasmine, golden or auburn—a very strange idea for a Hindu'—*Prof. H. H. Wilson*. Quite so, Professor! the idea *is* strange if शबल means brown or yellow here. which it really does not!!

P. 70. Ll. 10-17. स्थिरयौवना—So called because she is a celestial woman. पृथिवीभृतां०—In the first line, we think, there may be intended a verbal साधर्म्य, thus—पृथिवभृत् means a mountain नग, and so पृथिवीभृतां अधिपति:=नगाधिपति: or नगाधिराज, while the elephant is नागाधिराज; but we admit that this is farfetched. नाग—(connected with नग mountain or perhaps from न+अ+ग 'not that he can't walk altogether') दानं—'दानं गजमदे त्यागे'. वशा—(1) a female elephant (2) वश् to long for, and hence वशा=a wife. सर्वं मामनु०—cf.

> रक्तस्त्वं नवपल्लवैरहमपि श्लाघ्यै: प्रियाया गुणै:
> त्वामायांति शिलीमुखा: स्मरधनुर्मुक्ता: सखे मामपि ।
> कांतापादतलाहतिस्तव मुदे तद्वन्ममाप्यावयो:
> सर्वं तुल्यमशोक ! केवलमहं धात्रा सशोक: कृत: ॥

P. 70. Ll. 20-22. प्रियभार्यं अप्सरसाम्—It appears to us that in

writing this, our poet has in view the vedic story about *Urvaśí* (see our Introduction P. xi. a.) which says—The king failed to keep his promise, and so *Urvaśí* left him and went to heaven. The king's grief was so intense that it affected his intellect and he long wandered over the world in quest of his bride. Once he came to *Kurukshetra where nymphs often used to come for bathing.* There he searched for *Uarasí* amongst the nymphs, and at last saw and recognised her. उपत्यका—पर्वतासन्नभूमिः. 'त्यक is added to उप and आधि.' K. G. §. 238. शतह्रदा—the lightning, शतं ह्रदाः यस्यां. ह्रद m. a ray of light. Please note that शतह्रादा means 'Thunderbolt' where ह्राद m.=sound.

P. 71. Ll. 2—3. प्रसृत०--Before stanza 48, the stage-direction is (अनंतरे खंडिका). खंडिका is an air or tune in music. अविचलः—'Unwavering.' C. =' धीरः'--रंग०. निजकार्य०--' Intent on the object of his search.' C. *i. e.* कंदादि-अन्वेषणार्थं कृतोद्योगः, पक्षे प्रियतमान्वेषणरूपनिजकार्योद्युक्तः। लीनः—' प्रबलतरविरहखिन्नः'--रंग०. 'Overcome with passion.' C. But we think it means (वनगहने लीनः) 'having entered into.' कोलः—(कुल to proceed or go uninterruptedly. A hog can easily run only in a straight line). cf. W.'s translation of stanza 48 :—

> 'With horny hoofs and a resolute breast
> The boar through the thicket stalks ;
> He ploughs up the ground as he plies his quest
> In the forest's gloomiest walks.'

P. 71. Ll. 5-12 पर्वसु संनता--अवयवग्रंथिषु निमग्ना. 'The sense is that all her limbs were full...The bones at the joints such as the knee, the elbow, and the wrists, did *not* show themselves *out* but were fully covered with flesh.' P. विप्रकर्षात्--(विप्रकृष् to draw away, to remove.) P. reads 'विप्रकृष्टः', but we think the Ablative case-form brings out the *cause* into stronger relief. (G. 73). But if the reading विप्रकृष्टः be insisted upon, please remember that it is used in an active sense, it being the past pass. part. of a root implying motion. (G. 152.). स्फटिक०--Before stanza 50, the stage-direction is (अनंतरे चर्चरी). शेखरः—here means a garland of flowers worn on the head. cf. 'स्तबकरचितमेते शेखरं बिभ्रतीव.' शिशुपाल० XI. 46. C. translates विरचित० thus 'whose peaks are garlanded with a thousand various flowers.' (where विरचित=embellished, and शेखर = summit). किंनर--(*lit*: a bad or deformed man) a mythical being with a human figure and the head of a horse (अश्वमुख); in later times reckoned among the गंधर्वs or celestial musicians. cf. 'जयोदाहरणं बाह्वोर्गापयामास किंनरान्.' R. IV. 78.

P. 71. L. 15. सर्वक्षितिभृतां०--In this stanza, for 'वनांतेऽस्मिन्' P. reads 'वनोद्देशे.' But it is evident that this वनोद्देश or वनांत is the same

as the 'वनांतरं' in stanza 49. In it we see a demonstrative pronoun (इदं) used with reference to a वन (वनांतरम् इदम्) even though it is at a distance (विप्रकर्षात्), how natural, therefore, is it to suppose that he will use a demonstrative pronoun (अस्मिन्) now that he is *nearer* to the same (समीपे).

Stanza 51 is technically called 'त्रिगत.' 'त्रिगतं स्यादनेकार्थयोजनं श्रुतिमात्रतः.' It is first a question addressed *to* the Mountain. When the same is echoed back, the king takes it to be a reply *from* the Mountain. When it is a *Question to* the Mountain, (1) सर्वक्षितिभृतां नाथ means सर्वनगाधिराज. (2) दृष्टा introduces a question and is connected with त्वया (त्वया दृष्टा किम्). (3) मया--विरहिता, त्वया--दृष्टा ?. But when it is a (supposed) *Reply from* the Mountain, to the king. (1) सर्वक्षितिभृतां नाथ means सर्वराजाधिराज. (2) दृष्टा is a part of the assertion and is connected with मया (सा मया दृष्टा अस्ति). (3) त्वया--विरहिता, मया--दृष्टा ! अत्र प्रश्नवाक्यमेव उत्तरत्वेन योजितं । प्रश्ने सति मया-विरहिता त्वया-दृष्टा किं ? । तत् प्रतिध्वनौ सति त्वया-विरहिता मया-दृष्टा ! इति उत्तरवत् भाति । शेषं उभयत्र समानम् ।.

P. 71. Ll. 17-18. दृष्टा इत्याह--Here it is that the stanza is to be rendered as a reply. प्रियतरं शृणोतु—This is a blessing to the mountain by way of thanking him. cf. 'नास्ति मे वाग्विभवः अतः प्रियतरं मंत्रयितुम्' P. 55 L. 8. and see our note thereon. क मे प्रियतमा०--(Please note that क्वतर्हि is wrongly printed for क तर्हि). After mistaking the echo for a reply the king says to the mountain—' Well if you say in reply that you saw (दृष्टा) my beloved, tell me then (तर्हि) where she now is.' He then with a joyous hopefulness repeats the same question, but hearing the echo again (with closer attention to catch all the words which the mountain would now say in reply) finds out that it is nothing more than his own words echoed back ;—which Wilson thus sings.

' Alone I hear the echo of my words
As round the cavern's hollow mouth they roll,
And multiplied return.

P. 72. Ll. 3—6. रमते मनः०--Some read 'स्रोतोवहां पश्यता मया रतिरुपलभ्यते.' तरंगभ्रूभंगा--(भ्रूभंग or भ्रूभेद is a frown or the contraction of the eyebrows.) cf. 'तीरोपांतस्तनितसुभगं पास्यसि स्वादु यस्मात्, सभ्रूभंगं मुखमिव पयो वेत्रवत्याश्चलोर्मि ।' Me. I. 24. ' The rippling wave is like her arching brow.' W. क्षुभित०--' The propriety of क्षुभित is that being frightened the birds make a rattling noise and that noise resembles the jingling of a woman's zone when she walks away in anger.' P. यथाविद्धं याति--आविद्धं स्खलनपूर्वकं वक्रं कुटिलं. Some read 'पदाविद्धं यांती' which can't be preferred, first because it is not applicable to both (the

river and *Urvaśi*), and secondly because the description has to be primarily applied to the river with reference to which, पदा is meaningless. P.'s old edition has 'पदा विद्धं यांती' where विद्धं also is objectionable, since it is आविद्धं that means crookedly. स्खलितं०—(1) The stream avoids many interruptions. (2) She frequently stops in her course to think of his faults and goes crookedly.

'The stream is obstructed repeatedly by the rocks in its bed, and stopping at each interruption avoids it and goes crookedly instead of in a straight line. And the imaginative king sees in its interrupted motion the steps of the offended *Urvaśi*, who wholly engrossed in thinking of the offensive conduct of her husband, is repeatedly stopping and going crookedly.' P.

P. 72. Ll. 9–18. प्रसीद०—Before stanza 53, the stage-direction is (अनंतरं कुटिलिका।) and before the next, (कुटिलिकांते चर्चरी।). On प्रसीद, रंगनाथ says—'मत्कृतनमस्कारेण नदीभावं त्यक्त्वा आलिंगनादिना मयि अनुग्रहं विधेहि इत्यर्थः।'. क्षुभित०-नमस्कारादिना नदीभावापनयनप्रवृत्तं मां उदीक्ष्य स्वाश्रयविनाशशंकया क्षुभिताः प्रियागतिस्वराद्यनुकरणेन मत्पीडकत्वात् अकरुणाः विहंगमाः हंसपिकादयः यस्यां तत्संबुद्धिः। सुरसरित्०—cf. 'न वारयामो भवतीं विशंतीं, वर्षानदि स्रोतसि जन्हुजायाः।'. Bhâ. I. 45. पूर्वदिक्...जलनिधिनाथः—In his madness the king supposes that he is now standing by the side of a sea. The easterly wind blows violently and causes waves to rise and strike against the banks. The sea throws up its waves as a *dancer* his hands. मेघांगः—The king is looking at the supposed sea (really a river), and therefore he must not be referring to the clouds above as the limbs of the sea. So मेघांगः must mean 'With his limbs of a cloud like colour or in the form of the clouds'—since, of course, the clouds were reflected into the water. हंस...भरणः—The birds crying aloud and accompanied by the conch-shells of *saffron-colour*, looked like the jingling yellow or reddish bells tied to the *dancer's* feet. Mr. Pandit says—'It is doubtful what is meant by कुंकुम if it is not some bird or some shell that makes a jingling or rattling noise.' But we think कुंकुम (—glistening—W.) may be taken as an adjective of शंख in the sense of reddish or of the saffron-colour; and then the compound may mean 'having आभरणs (feet-ornaments) of reddish शंखs accompanied by हंस-birds (or हंस and other birds): हंसविहंगमयुक्तकुंकुमशंखैः कृतं आभरणं यस्य.' करि०—As a dancer wears garlands, so the (supposed) sea wore wreaths of dark-blue lotuses at whose bottoms were alligators and elephants.—('alligators resembling elephants'—P.). In the नलोदय the sea is called 'असिगदायादाः'—armed with monsters as with sword and club (यादस् n. a sea-monster). वेला०—The waves striking against the bank at regular intervals appeared to beat the time to his dance. According to our translation the dissolution of the compound is वेलायां सलिलस्य यत् उद्वेल्लितं आघातः तेन दत्तः हस्ततालः यस्मै सः, but रंगनाथ has

येन for यस्मै in which case the translation would be 'who beats the time to his own dance by means of &c.' उद्वेल्लितं, Past P. P. ending in त are used as neuter abstract nouns. G. 153. अवस्तृणाति०—An independent description of the cloudy sky. 'Meanwhile the new rain-clouds (the monsoon-clouds) are spreading in all directions and giving the sky a gloomy appearance.' P.

P. 73. Ll. 2–8. त्वयि०—In the third line P. reads मम for मयि, which necessitates changes in the first two lines—'त्वयि निबद्धरतेः प्रियवादिनः, प्रणयभंगपराङ्मुखचेतसः ।,' but मयि is evidently better. अपराधलवं—The काव्यप्रकाशकार says (P. 405.) that the poet has committed a fault in not using अपि after अपराधलवं. Without अपि, the meaning will be—'Tell me what small fault you have noticed in me—of course a great one you may have!' अत्र लवमपि इत्यर्थः अवश्यं वाच्यः, अन्यथा लवनिषेधे स्थूलप्रतीतिप्रसंगः, 'अपराधलवं न पश्यसि, किंतु महांतं अपराधम्.' अभिसारिणी—'Going or flowing to.' It also indicates acting as an अभिसारिका. (on which see our note P. 43. L. 16). अनिर्वेदप्राप्याणि०—निर्वेदेन न प्राप्याणि. 'Fortune crowns those who yield not to despair.' W. cf. (*a*) अनिर्वेदः श्रियो मूलं.' (*b*) 'Faint heart never won fair lady.' (*c*) 'साहसे श्रीः प्रतिवसति.' (*d*) 'Fortune favours the brave.' and (*e*)

> 'We fail,
> But screw your courage to the sticking place
> And we will not fail.' *Shakespeare.*

P. 73. Ll. 9–16. तिरोहिता—P. reads 'तिरोभूता.' सारंग—सारं अंग यस्य. (सार spotted). सार+अंग—(1) सारंग an antelope with a spotted skin, but (2) सारंग, one with a beautiful skin. K. G. § 15. ऐरावत—(Also ऐरावण.). Name of *Indra's* elephant, (produced at the churning of the ocean; इराः आपः तद्वान् इरावान् समुद्रः तस्मात् उत्पन्नः ऐरावतः). योऽसौ—connected with 'इमं आसीनं सारंगं' P. 73. L. 10. नवशस्यावलोकाय—P. reads 'वनशोभावलोकाय' but (as काननश्री and वनशोभा are synonymous) our reading is evidently better since it avoids the repetition of 'काननश्री and वनशोभा'. कटाक्ष—कटं गंडस्थलं अक्षति व्याप्नोति इति कटाक्षः.

The idea is that the dark antelope looking about appears as if he were 'a solidified glance' of the Beauty of the forest. With the verse cf. 'स्तनांतर्गतमाणिक्यवपुर्बहिरुपागतम् । मनोऽनुरागि ते तन्वि मन्ये वल्लभमीक्षितम् ॥' Bhâ. II. 126. (where 'स्तनांतर्गतमाणिक्यवपुः=स्तनद्वयमध्यगतमाणिक्याकारम्'—L. R. Vaidya).

P. 73. L. 19. भुग्न—(भुज् to bend). With stanza 58. cf. R. IX. 55.

> तस्य स्तनप्रणयिभिर्मुहुरेणशावैः, व्याहन्यमानहरिणीगमनं पुरस्तात् ।
> आविर्बभूव कुशगर्भमुखं मृगाणां, यूथं तदग्रसरगर्वितकृष्णसारम् ॥

For stanza 58 which is in the आर्या metre, M. Wm.'s edition reads one in the अनुष्टुभ् metre; 'अयमंतिकमायांतीं, शिशुना स्तनपायिना । अनन्यदृष्टिस्तामेव, मृगी रुद्धां निरीक्षते ॥.'

P. 73. Ll. 21–22. स्थिरयौवना—'With youth unfading crowned.' W. because she is a सुरसुंदरी. It may be seen from this that the king (although mad) is full well conscious of the fact that *Urvas'i* is a सुरसुंदरी (a heavenly damsel) and 'crowned' with undying youth. He will therefore never think of her death. This justifies our reading दृष्टिक्षमा (P. 64 L. 7.) and our explanation of विनाशात् (P. 64. L. 10.); see our notes thereon. भ्रमंती,—P. reads भ्रमता (त्वया). Before stanza 59, the stage-direction is (इति नर्तित्वा चर्चरी ।).

P. 74. Ll. 3–10. अपि—In the beginning of a sentence, अपि introduces a question. G. 247 (4). Some read the fourth line thus 'सुभगा... वीक्ष्यते' meaning 'She (is seen by others or) appears beautiful.' With stanza 60 cf. stanza 20. परिभवास्पदं—When words like पात्रं, आस्पदं &c. are used as predicates, they are always in the singular number and neuter gender. G. 11 (*b*). रक्तकदंबः—The red-flowering *Kadamba* tree puts forth buds at the roaring of thunder clouds. 'रक्तकदंबो हि वर्षासु कुसुमितो भवति.' And therefore its flower is significantly called घर्मांतशंसि.

P. 74. Ll. 13-17. कृशोदरी—(Please mark that in the first line कनु is wrongly printed for क नु). cf. 'विलग्नमध्यया.' P. 75. L. 18. P. omits stanza. 62. But वामनाचार्य's edition of काव्यप्रकाश (P. 469) has 'रक्ताशोक इति विक्रमोर्वशीये चतुर्थांके विरहिणः पुरूरवसः उक्तिरियम् । एवमेव वैद्यनाथनागोजीभट्टादयः।'. मुधा—'falsely,' which the king justifies in the next two lines. वाताभिभूत—suffering from the attack of gout or rheumatism (really the tree was being shaken by the wind, पवन). पादाहति—The red-flowering *As'oka* tree is said, according to the convention of the poets, to put forth flowers when struck by ladies with the foot decked with jingling anklets. 'पादाघातादशोको विकसति बकुलः सीधुगंडूषसेकात्.' cf. 'नवमालिका—अहमपि चरणताडनेन रक्ताशोकं कुसुमितं करोमि.' Ru. II.

P. 74. Ll. 20-23. गजस्य—P. reads मृगस्य. He reads the second line thus 'स्फुलिंगः स्यादग्नेर्गगनमभिवृष्टं पुनरिदम्' but in the first line the king says 'आमिषलवः न' and so in the second line 'स्फुलिंगो वा न' is better. The idea in गहनं अभिवृष्टं is more natural and better than 'गगनं अभिवृष्टं.' Please mark that in P.'s reading अभिवृष्टं is used actively and intransitively. G. 152. (In ours it is transitive and passive.). In the third line P. reads 'स्तबक' for प्रसव, but then he shall have to take अशोक to mean 'the flowers of अशोक' and in that case स्तबक has no pro-

priety. पूषा—(पूष्, पुष् to increase or grow). पूषन् m. The presiding deity of the Sun.

P. 75. Ll. 2-12. प्रणयिनीबद्धाशाकः—C. and W. take बद्ध to mean stopped, withheld. 'Withheld from attaining his beloved.' C. 'Despairing his love to meet.' W. We prefer रंगनाथ's interpretation 'प्रणयिन्यां बद्धा आशा येन.' शैलसुता०...—शैलसुतायाः चरणयोः रागः योनिः उत्पत्तिहेतुः यस्य सः.

'We must suppose that some mountain rivulet bathed the lac off *Párvatí's* feet and deposited it in the crevice of a rock, so that it ultimately became the brilliant gem that it now is.' P.

P. 75. L. 13. आवहति०—For the ancient truth underlying the idea expressed in the second line cf.

'With the ancients a jewel was an amulet, that is to say an object possessing the property of warding off bad influences and endowed with the power of attracting good ones.... It is well known that a gem will acquire the talismanic property directed to it by a magician's will, in exact proportion to the energy of the will, which absorbs a planetary influence in order to project it into the stone ruled by that particular planet.... I salute thee O emerald! for thou favourest *works of love* (as in our text—Ed.) and divination.'—Sydney V. Edge. (in the *Theosophist*, June 1894, P. 545.).

P. 75. Ll. 15-23. मृगचारी—'Deer-disguised'—W. But this is incorrect here. It means the same as 'हरिण इव वनवासनिरतः.' Kâ. *i. e.* feeding upon grass &c. *Kátayavema* says that this *Muni* was no other than *Náráyaṇa* the father of *Urvas'i*. For मृगचारि some read मृगचर्मधारि; and others मृगराजधारी (=the moon). अनुगृहीतोऽस्मि०—Thus he thanks him, but takes no more notice of him, perhaps because he was unacquainted with him, or because he is still absent-minded, being wholly engrossed in the thoughts about *Urvas'i*. विलग्नमध्या—Having an exceedingly thin waist, (as if the sides stuck—लग्न—to each other). cf. कृशोदरी. P. 74. L. 13. स्थाने—Justly, Properly. G. 304.—The reason being that she looks like *Urvas'i*. मनोरमा cannot here mean 'beloved' for he knows that it is a creeper, 'अस्यां प्रियानुकारिण्यां,' P. 76. L. 6. See stanza 68, where he fancies that the creeper is like *Urvas'i* now struck with remorse.

P. 76. Ll. 4—5. मौनं—The ideas in the 2nd and 3rd lines here are expressed in Bhá. I. 19. by the use of मौनं having two senses, 'गुंजति मंजु मिलिंदे मा मालति मौनमुपयासीः ।' (where मौनं='अप्रफुल्लीभावं मूकभावं च.' L. R. Vaidya). चंडी०—or चंडा, means an angry woman, and it is also a term of endearment applied to one's mistress. पादपातितं०—cf.

'अदाक्षिण्यकृतात् पश्चात्तापात् बिभेमि.' P. 36. L. 12. **'संजातपश्चात्तापा भवतः प्रणिपातलंघनं प्रमार्ष्टुकामा.'** P. 41. L. 9. and Act III. st. 5.

In this stanza (68) a creeper is looked upon as a woman. While in Bhá. II. 90, a woman is looked upon as a creeper :—

स्मितं नैतत्किंतु प्रकृतिरमणीयं विकसितं
मुखं ब्रूते को वा कुसुममिदमुद्यत्परिमलम् ।
स्तनद्वंद्वं मिथ्या कनकनिभमेतत्फलयुगं
लता रम्या सेयं भ्रमरकुलनम्या न रमणी ॥

P. 76. Ll. 6—10. **परिष्वंग०**—'Let me pay my respects to her by an embrace.' P. 'I long to embrace the creeper which can give me such an image of her.' C. **निभ्रांति**—Some read 'निर्भ्रांति', निर्गता भ्रांतिः यस्यां क्रियायां यथा स्यात्तथा—रंग०. **कृतांता**—स्वविरहेण पीडादायिका. कृतः अंतः सुखस्य यया सा (*cruel*, like कृतांत, the god of death). cf. W.'s translation of stanza 69 :—

'And might relenting fate restore
To these fond arms the nymph I mourn
I'd bear her hence, and never more
To these forbidden haunts return.'

P. 76. Ll. 15—17. **समर्थये...अन्यथा**—He refers to IV. 7. 'कनकनिकषस्निग्धा विद्युत्प्रिया न ममोर्वशी.'; IV. 17. 'शुकोदरश्याममिदं स्तनांशुकम्.'; P. 63. L. 16. 'सेंद्रगोपं नवशाद्वलमिदं.;' IV. 30. 'कूजितं राजहंसानां नेदं नूपुरशिंजितम्.'; P. 70. L. 11. 'अनेन प्रियोपलंभशंसिना गर्जितेन समाश्वासितोऽस्मि.'; P. 71. L. 20. 'हा धिक् मम एव अयं प्रतिशब्दः.'; P. 73. L. 6. 'अथवा परमार्थसरिदेव एषा.' In all these cases he was at last disappointed, finding that those several things had nothing whatsoever (अन्यथा) to do with his beloved, though he first had imagined them to refer to her, directly or indirectly. **विनिद्रे**—उन्मीलिते.

We give below a stanza which may be read after 'कथं सत्यमेव प्रियतमा.' P. 76. L. 19. We could not make up our mind to insert it in the text. Regarding it, वामनाचार्य says (काव्यप्रकाश P. 135)—'काकार्यमिति विक्रमोर्वशीये चतुर्थांके उर्वशीं दृष्ट्वा पुरूरवसः उक्तिरियं इति जयंतमहेश्वरनागोजीभट्टादयः ।.' Some say—'शुक्रकन्यां देवयानीं दृष्टवतः राज्ञः ययातेः इयं उक्तिः.' That stanza is :—

'काकार्यं, शशलक्ष्मणः क्व च कुलं! भूयोऽपि दृश्येत सा !
दोषाणां प्रशमाय नः श्रुतमहो ! कोपेऽपि कांतं मुखम् ।
किं वक्ष्यंत्यपकल्मषाः कृतधियः? स्वप्नेऽपि सा दुर्लभा !
चेतः! स्वास्थ्यमुपैहि, कः खलु युवा धन्योऽधरं धास्यति ! ॥

which Pramadádása Mitra thus renders in his translation of **साहित्यदर्पण**—

P. 137. 'O, a bad action (देवकन्यायां आसक्तिरूपं), and the offspring of the moon!—*how inconsistent!*—May she be seen again!—I have my sacred knowledge for the removal of my faults;—Oh! how lovely her face even in anger!—What will wise men say, those whose sins are purged off? O! she is hard to obtain even in a dream;—My mind! be thou tranquil;—O what fortunate youth will suck her under-lip?' (धन्यः, न अहमिव मंदभाग्यः).

It contains a mixture of sentiments—' अत्र वितर्कौत्सुक्यमतिस्मरणशंकादैन्यधृतिचिंतानां शबलता.'

P. 77. L. 5. अभ्यंतरकरणया—The *body* of *Urvaśí* was transformed, not the internal organs. cf. 'परिणतमस्या रूपम्.' P. 59. L. 3. and see our note thereon; and again 'परिणतं मे रूपम्.' P. 78. L. 10. The अभ्यंतरकरणं or अंतःकरणं is the internal and spiritual part of man. 'मनो बुद्धिरहंकारः चित्तं करणांतरम्.'

According to the *Sánkhya* philosophy the organs of sense are external and internal. The external ones are ten, viz:—The 5 कर्मेंद्रियs (throat, hand, foot, organ of excretion and the organ of generation) and the 5 ज्ञानेंद्रियs (ear, eye, skin, tongue, nose). The internal ones are three viz. मनस् (organ of thought), बुद्धि (organ of apprehension) and अहंकार (organ of self-consciousness) to which three, the चित्त (heart or the organ of feeling) is sometimes added.

P. 77. Ll. 11–16. प्रसन्नबाह्यांतःकरणः०—cf. 'राजा—मातले, अतः खलु सबाह्यांतःकरणः ममांतरात्मा प्रसीदति.' S. VII. कथं०—'*How*' i.e., not in what manner, but for what reason (what made you to remain so), as will be clear from the sequel. परभृता—P. reads 'परभृतः (m.)' but it seems to be inaccurate, for cf. 'इयम् जंबूविटपं अध्यास्ते परभृता' P. 64. L. 15. and the sequel (परभृते, परपुष्टे, किमाह भवती &c.) from which it will be seen that after the मयूर (stanza 21) the king requests the परभृता (f.) and not परभृतः (m.) as P. reads. Some read परभृत् which means a '*crow*' and is therefore a totally wrong reading here. को न०—'Of whom have I not sought tidings with tears?' C.

P. 78. Ll. 2–9. कुमारेण—Some read 'महासेनेन.' अकलुष—(*Lit.* undefiled or not to be defiled). कृतः विधिः—'Fixed this decree.' C. 'Framed this law.' W. गुरुशाप०—See our note thereon. P. 58. L. 14. समयः—विधिः, नियमः (सम् इ, coming together, coming to a mutual understanding; conventional rule; rule, order). अगृहीतानुनया—cf. 'भर्तुः अनुनयं अप्रतिपद्यमाना.' P. 58. L. 14.

P. 78. Ll. 12–15. सर्वं०—By सर्वं the king means—'How you disappeared, *how* you remained so long without me, how you may have

witnessed my movements by अंतःकरण, and how at last the jewel helped me to get you back.' श्रमखेद०--Our Poet has रति (sexual enjoyment) for श्रम. See our note on 'बहुविगलितं०' P. 64. L. 12. यथाकथितं —Refers to the following words in the last speech of *Urvaśi*—'कृतश्चायं शापांतः गौरीचरणरागसंभवं मणिं विना ततो न मोक्ष्यते इति,' संगमनिमित्तं--संगमस्य निमित्तं कारणम् ।

P. 79. Ll. 5–6. प्रतिष्ठान—See our note thereon. P. 23. L. 10. 'प्रयागपूर्वतीरस्थितं झूंसीसंज्ञकं नगरम्'-- रंग० असूयिष्यंति मह्यं--'I shall incur the angry censures of the people.' W. असूय् governs the Dative. G. 63.

P. 79. Ll. 13–15. खेलगमने-- *voc.* हे विलासगमने. हे सलीलगमने. But C. translates the third line thus—'converted into a balloon for our happy journey.' 'To waft us swift and lightly on our way.' W. 'Bopp and Lenz render खेलगमने--In its wavy motion.' C. नय...पयोमुचा—With verbs indicating motion, the conveyance becomes the instrument and is used in the Instrumental. G. 51 (c). प्रसाधित०--प्रसाध् *caus.* to adorn or embellish. cf. 'प्रसाधनविधेः प्रसाधनविशेषः.' P. 18. L. 17. cf. W.'s translation of stanza 76 :—

> 'The ardent swan his mate recovers
> And all his spirit is delight ;
> With her aloft in air he hovers,
> And homeward wings his joyous flight.'

Act V.

P. 80. L. 2–7. पंचमोंकः--The scene in Act V. is laid at the palace of *Purúravas.* चिरस्य--चिरकालात्, चिरकालेन. 'चिरस्य इति विभक्तिप्रतिरूपकम् अव्ययम्'--राघवभट्ट. संतानत्वं···हीनं--हीनं Deficient. Not possessed. What he did not possess was संतानत्व. So, P.'s reading 'असंतानत्वं···हीनं' is inaccurate. He was wanting in i. e. he wanted संतानत्व. If the reading असंतानत्वं be insisted upon, we must prefer शोचनीयं for हीनं, and then 'असंतानत्वं···शोचनीयं' would mean 'Except the want of children (a son—Ed.) he has nothing to grieve for.' W. वर्जयित्वा is a gerund having the sense of a preposition. G. 161. तिथिविशेषः--some days of the year are looked upon as sacred and are set apart as such by all nations. It is also a belief common to all nations that waters of rivers acquire sacredness for some reasons which pertain to the spiritual science. We prefer to give below three quotations and let our readers be free to judge for themselves :—

(a) 'Sacred streams acquire special holiness on special days.' P.

(b) 'An angel went down *at a certain season* into the pool, and troubled; whosoever then first after the troubling of the water stepped in was made whole of whatsoever disease he had.' *The Holy Bible.* The Gospel according to *St. John.* V. 4.

(c). 'There were really religious festivals and there were men of noble spiritual life and great spiritual attainments; and when they went to sacred rivers with all spiritual life in them, (which means spiritual magnetism), they gave to the water of that river a magnetic value which then passed on to others. This was the custom of spiritual teachers. The magnetic atmosphere made the life of the people purer. That is the ancient truth.' *Mrs. Annie Besant*, in Bombay, (March 15, 1894).

P. 80. Ll. 9–12. उपकार्यां०–(उपकार्या is a royal tent, a tent of royal state राजयोग्यं पटभवनं, पटालयं. उपक्रियते उपकरोति वा इति उपकार्या पटमंडपादि-राजभवनं.)cf. 'स्नात्वा यथाकाममसौ सदारस्तीरोपकार्यां गतमात्र एव। दिव्येन शून्यं वलयेन बाहुमपोढनेपथ्यविधिर्ददर्श ॥.'R. XVI. 73. (where the 2nd line means—'He found his arm without his celestial armlet before he had put on his dress.' Our king too before he has put on his dress will soon find that he has lost his priceless jewel). यावत्...अग्रभागी भवामि–'Then I shall secure a share of the flowers and perfumes prepared for him.' W. With यावत् used as an adverb, the Present has the sense of the Future, when certainty is indicated. G. 190. The *Vidúshaka* means to say—'If I go there in time, I shall surely get flowers and perfumes first, since I am a *Bráhmaṇa* and a personal friend of the king.' दुकूल०––दुकूलं उत्तरच्छदः यस्य तस्मिन् तालवृंताधारे पटलिकाविशेषे.

P. supposes that the silken cloth was *red*, but we can't agree with him. We think it must have been white, against which back-ground the red jewel shone out clearly. That the jewel was red is clear from IV. 63. (अये रक्ताशोकप्रसवसमरागो मणिरयम्) and V. 4. 'लोहितांग इव.' Against the *red* cloth (if it were red) the red jewel would never have been noticed by the bird.

From the word उत्तरच्छदे (बहुव्रीहि compound, adj. of तालवृंताधारे) it appears that in the basket the white silken cloth was first placed and then over it the red jewel; the servant girl was carrying it thus to *Urvaśí's* tent who had given it to her for safe custody when going to bathe in the river. The servant girl mentions that she was carrying the jewel in a basket 'in order as it were,' says Mr. Pandit, 'to justify the mistake of the bird, flesh being usually brought from the bazar in such baskets.'

P. 80. L. 15. परमबहुमतः––बहुमत, simply 'valued,' cf. 'महान् खलु अस्यां बहुमानः' P. 49. L. 12. and 'बहुमानात्.' I. 2. and see our notes thereon. P. reads 'परं बहुमतः.'

P. 81. Ll. 5–14. प्रवेशकः––See our note thereon. P. 17. L. 4

वेधक--'वेधक इति किरातनाम । क्वचित् रेचक इत्यपि.'--रंग०. आत्मनो०--' Where is the winged thief that rashly courts his own destruction.?' W. किरात--किरं पर्वतभूमिं अतति गच्छति इति. Mountaineer. मंडलचारशीघ्रः--मंडलाकारसंचरणत्वरितः. ' Rapidly flying around in rings.' W.

P. 82. L. 2. यवनी -A यवन woman. From *Sanskrit* dramas it appears that *Yavana* women were employed as attendants on kings, particularly to bear their arms—bows and quiver. cf. 'एष बाणासनहस्ताभिः यवनीभिः परिवृतः इत एव आगच्छति प्रियवयस्यः.' S. II.

The attendance of females on the persons of kings is a national peculiarity. It is not confined to inner appartments alone.—W.

Some say that by *Yavana* the poet refers to the Mahomedans; and since their rise dates from the 7th century A. D., *Kálidása* must have lived after that date. But please notice that this is not a sound argument. The word *Yavana* does *not* everywhere stand for a Mahomedan; therefore the correct method is first to determine the date of the poet and then give the suitable meaning to the word *Yavana*. It may refer to the Mahomedans, the Greeks, the *Ionians*, the Tartarians or the Bactrians. See Appendix III. (a).

From what we now know of the age of the Poet, we can safely say that by *Yavana*, he means not the Mahomedans, who did not then exist, but the Greeks or most probably the *Ionians*.

P. 82. Ll. 4—9. कुणपभोजनः—A vulture (कुणप m. n. dead body. Corpse). प्रभापल्लवित—द्युत्या विस्तृत. Overspread or glowing with lustre. अवतंसकं—an ear-ring; cf. the idea in 'प्रतीचीकर्णपूररक्तोत्पलः सूर्यः लोकांतरं गतः'. Kâ. हस्तावापः—ज्याघातवारणं a finger-guard or an arm-guard; used by archers. (*Lit:* hand-bracelet. आवापः bracelet, आवप् to fit in, or insert).

P. 82. Ll. 11—14. बाणपथमतीतः--Gone past bowshot. अतीत is used actively with the Accusative. The Past p. p. of intransitive roots are used actively. G. 152. क्रव्यभोजनः—क्रव्यं raw flesh. पतत्रिणा—See our note thereon. P. 67. L. 2. लोहितांगः—The (*red-bodied*) planet Mars. परुष--thick and therefore dark. (The red jewel corresponds to the red Mars, and the black bird to the dark cloud).

With the description of the bird here (stanzas, 2, 3, and 4) cf. the following from Shelley's *Sky-lark* :—

' Higher still and higher
  From the earth thou springest ;
Like a cloud of fire,
  The blue deep thou wingest ;
And singing still dost soar, and soaring ever singest !'

P. 82. Ll. 17–21. नागरिकः—'नगररक्षाधिकृतः'—राघवभट्ट. (cf. our notes thereon. P. 27. L. 6. and P. 49. L. 13.) सायं—*ind.* सो to bring to an end. The evening brings the day to a close.) विचीयतां—(watch or be on the look-out). 'Let the bird be tracked and followed to his perch.' W. दस्युः—Thief or robber (probably connected with दास, the destroyer of the good, from दस् to destroy. In Vedic hymns, दस्यु meant an evil spirit; hence, a cruel man, an enemy, a thief. The barbarians and the aborigines were also called दस्युs, दासs, and अनार्यs.). कुंभीरकः—See our note thereon. P. 35. L. 10.

P. 83. Ll. 3–6. रत्नमिति०—With stanza 5 cf. 'न तस्मिन् अंगुलीयके महार्हे रत्नं भर्तुः बहुमतम्। तस्य दर्शनेन अभिमतः जनः स्मारितः।.' परिगतार्थः०—That *Vidúshaka* was already told about the मणि and was aware of its importance is clear from his speech in the beginning of this act: 'परमबहुमतः स वयस्यस्य संगमनीयो नाम चूडामणिः' P. 81. L. 2. प्रविशति०—It is only for the sake of convenience that the मणि is brought on the stage so quickly, though reasonably it cannot be expected to be brought there so soon. For the bird was in the sky only two minutes ago. Before it is brought in from the *Chyavanáśrama* many things have to happen, as the sequel will show, but the poet, faithful to his art, has passed over them in imagination. (The bird goes to the hermitage of the sage *Chyavana*, sits on a tree and is killed by a boy. It falls on the ground with the *Jewel* which is found by a citizen and handed over to the constable who brings it to the palace.)

After *Kanchukí* goes out with the king's message and before he returns with the jewel, some speeches intervene, which are intended to allow some (though not sufficient) time between the flying away of the bird and the Jewels being brought to the palace from *Chyavanáśrma*. In this, Prof. H. H. Wilson sees 'much more art in the conduct of the business than' in other plays where a character is sent out and returns immediatly instead of any dialogue filling up the interval: as in S. VI.:—राजा—Go and proclaim to my subjects that I am every relation to every one (पापात् ऋते). प्रतीहारी—Yes I do so. (निष्क्रम्य and at once पुनः प्रविश्य.) Your majesty's proclamation was hailed by your subjects like a timely shower!

P. 83. L. 9. रोषेण—P. reads 'बलेन', but we think रोषेण is more appropriate. The thoughts of men are real things and being very powerful, they do greater work in the world than human actions. See our note on अक्ष &c., in small type P. 12. L. 16. and cf.—

'Thoughts are *things* upon their own plane and Eastern science knows this. Man is the producer of thoughts, therefore of things. A man may sit at home and feel satisfied with himself that he has done no harm; but he *thought angrily* of his neighbour, and sent forth from himself, formed of his own substance, a *winged* thing to go out and work evil.' E. T. Sturdy's '*Theosophy and Ethics*,' p. 5.

Our poet's idea is that the king's *anger* went out and assuming the solid form of an *arrow* worked an evil in the shape of killing the bird.

P. 83. Ll. 10-20. प्राप्तापराधोचितं—P. reads 'प्राप्योपकार्यांतरम्' and translates 'Having come to another tent.' But how natural and poetic is the idea contained in our reading—'Your anger followed him and he at last got his due.'! पतितः—being the Past p. p. of an intransitive root it is used actively G. 152. वर्णविचारक्षमा०—कंचुकी being old could not read the letters on the arrow. See III. 1. and our note on कष्टः P. 40. L. 7. cf. 'Were all thy letters Suns, I could not see'—*Shakespeare.* अनुवाच्य—See our note thereon P. 27. L. 2. अशून्यं—(शून्य unattended.) cf. 'रैवतक त्वं अपि स्वं नियोगं अशून्यं कुरु.' S. II. i.e. look to your office, go about your business.

P. 84. Ll. 4-7. ऐलसूनुः—(इलायाः अपत्यं पुमान् ऐलः पुरूरवाः तस्य सूनुः ऐलसूनुः आयुः). प्रहर्तुः—Some read 'संहर्ता.' दिष्ट्या०—For the idiom cf. 'दिष्ट्या महाराजो विजयेन वर्धते' P. 9. L. 9. and see our note thereon. अन्यत्र नैमिषेयसत्रात्०—Words meaning 'other than' govern the Ablative. G. 81. For these two words, some read अनिमिष्या where अनिमिषी means देववनिता a celestial damsel, but the mention of the sacrifice serves a purpose, explained below, and so 'अनिमिष्या' is to be rejected as being not appropriate. नैमिषं was the name of a sacred forest celebrated as the residence of certain sages. (The name is thus derived यतस्तु निमिषेणेदं निहतं दानवं बलं । अरण्येऽस्मिन् ततस्त्वेतत् नैमिषारण्यसंज्ञितम् ॥) In that forest a sacrifice was performed, called 'नैमिषेयसत्र.' 'This' says Wilson 'lasted for 12 years according to महाभारत.'

From the sequel it will appear that the king's son *Âyu* is now about 12 years old. (कवचहरः P. 89. L. 2. पितुराराधनसमर्थः P. 91. L. 9.) But how came he to be so old and when did 12 years pass? Let us state our difficulty more fully:—(1) From *Vidúshaka's* speech 'दिष्ट्या चिरस्य कालस्य प्रतिनिवृत्तः प्रियवयस्यः । प्रविश्य नगरं इदानीं राज्यं करोति । अथ तिथिविशेषः इति अभिषेकार्थं गतः ।' in the beginning of the act, it is clear that between the King's return from the *Gandhamádana* forest and the present scene (of losing the Jewel and seeing a son 12 years old) only a few *days* must have passed. And it is plain that the king did not go to the *Naimisheya-satra* direct from the *Gandhamádana* forest leaving *Urvaśí* there alone for 12 years. Therefore the 12 years' absence for the sacrifice must have been before their going to the *Gandhamádana* forest. After the marriage, that is to say, they for a time lived together in the palace, then came the *Satra* for 12 years and *after that period* they went to the *Gandhamadana* forest. But · Kálidása, *here* as in Kumársambhava VIII., sends the *newly* married air to enjoy their honey-moon to a retired and delightful place.' P.

If then they went to the *Gandhamádana* forest *just after* the **marriage,** as is natural, (and if after a few days they return from the forest and see a son 12 years old) no opportunity is left for a 12 years' absence for the *Satra* and hence no possibility of seeing a son 12 years old. (2) Now from another internal evidence we shall show that between the marriage and their going to the *Gandhamádana*, 12 years can't have passed. (That they can't have passed after the return from the *Gandhamádana* forest, we have already shown above from the *Vidúshaka's* speech). In Act III. (P. 54. L. 5.) *Chitralekhá* asking her leave of the king just after the marriage says 'वसंतानंतरे उष्णसमये भगवान् सूर्यः मया उपचरितव्यः (so I must go)' and in Act IV. (P. 57. L. 11.) conversing with her friend *Sahajanyá* she says 'अप्सरोवारपर्यायेण सूर्यस्य उपस्थानं वर्तते इति बलवत् खलु उर्वश्यै उत्कंठितास्मि। ततः एतेषु दिवसेषु को वृत्तांतः इति प्रणिधानस्थितया मया अत्याहितं उपलब्धम्।.' In both of these speeches the season must be the उष्णसमय of the same year. for *Chitralekhá* would not have waited for 12 years to know how *Urvaśi* was doing at the palace (को वृत्तांतः). Thus it appears that *Chitralekhá* left *Urvaśi* just after marriage; after a month or so उष्णसमय came and then she learnt. while attending upon the Sun that *Urvaśi* was turned to a creeper. It will be seen, therefore, that between the marriage and the present scene in Act V. there can have passed two months at the most!

But verily our poet is a *Poet* and has the privileges of a *Poet.* कविसृष्टि is unfettered (निरंकुश) and is not bound by the laws of ब्रह्मसृष्टि. Well may we declare—

नियतिकृतनियमरहिता, ह्लादैकमयीमनन्यपरतंत्राम् ।
नवरसरुचिरां निर्मितिमादधती, भारती कवेर्जयतु ! ॥

In the passage under discussion, *Kálidása*, remaining true to his dramatic art, passes over a period of 12 years in imagination, and makes a mention of *Náimisheya-satra* in order to give an appearance of reality to the whole. The king thereby means to say—' Before I went to the *Naimisheya-satra* she appeared to be pregnant. During the 12 years, I had to live a single life according to the rules of the Scriptures. She, in my absence of 12 years, might have given birth to a son and sent him to some place (probably a *Guru's*) before I returned from the *Naimisheya-satra.*'

P. 84. Ll. 10—11. आविल०—Stanza 8 gives the outward marks of pregnancy. Some read 'आनीलचूचुकाग्रम्' (where चूचुकं means the nipple of the breast). But what is आविल in pregnancy is not the अग्र (which is a point) of the चूचुक but the चूचुक (=पयोधराग्र) itself. पांडुराननo—cf. 'प्राची लोध्रपरागपांडुरमुखी गर्भे रविं बिभ्रति.' Ru. II. 1. कानि

दिनानि—a few days before I left her to be absent from her for 12 years. P. reads 'तानि दिनानि', some read 'कतिचिदहानि.'

With these signs of pregnancy cf. 'अहमपि खलु कदा समुपारूढगर्भभरालसां आपांडरमुखीं आसन्नचंद्रोदयामिव पौर्णमासीनिशां देवीं द्रक्ष्यामि।......शनैः शनैश्च प्रतिदिवसं उपचीयमानगर्भा मंदं मंदं संचचार। मुहुर्मुहुः अनुबद्धजृंभिका जिह्मितलोचनं सालसं निशश्वास। स तथावस्थां च तां अनभिनंदितपानभोजनां श्यामायमानपयोधरमुखीं केतकीं इव गर्भपांडरां आलोक्य इंगितकुशलः परिजनः विज्ञातवान्।......सुतनु यदि मदीयेन वचसा तव त्रपा वितन्वते तदयमहं स्थितो निभृतं, अस्य तु किं प्रतिविधास्यसि पांडरतामापद्यमानस्य वर्णस्य, अनयोश्च श्यामायमानचूचुकयोः पयोधरयोः, अस्य च प्रतिदिनं अतिगाढतामापद्यमानेन कांचीकलापेन दूयमानस्य कृशिमानमुझ्झतो मध्यभागस्य।.' Kâ.

P. 84. Ll. 14—16. **अस्तु तावत्०**—I grant, says the king, that owing to her power I could not notice her advancing pregnancy—but why did she not show me the child?—If I could not *see* it, she ought to have *shown*. **मा वृद्धां०**—This humorous speech of *Vidúshaka* and the next one of the king, Mr. Pandit omits. Please mark the *Prákrit* word 'वुड्ढि' for वृद्धा. मा, the prohibitive particle, is joined to the Future or Potential mood, in the sense of *lest, that not*. 'Lest you should desert her.' C.

P. 85. Ll. 2—10. **च्यवन**—'The sage च्यवन is the son of भृगु by his wife पुलोमा. A demon attempted to carry off *Pulomá* (while pregnant) and the child was prematurely born, whence his name, from च्यु to fall from.' W. **अर्धनाराचः**—A crescent-shaped iron-pointed arrow. नाराचः, an arrow (नरान् आचामति or नारं आचामति, नारं being a multitude of men. Some derive it from नीर—नार water and अंच् to bend.) **भवतः अनुकरोति**—**अनुकृ** governs both the cases (the Accusative as well as the Genitive) in *Sanskrit* G. 118 (a). Therefore the *Prákrit* word भवदो (a genitive) may be rendered by a Gen. or an Acc. P. reads भवंतं.

P. 85 Ll. 13—20. **वात्सल्यबंधि०**—'My heart proclaims a father's fondness.' C. वत्सलस्य भावः वात्सल्यम्. वात्सल्यस्य प्रेम्णः बंधः यस्यास्ति तत्. Displaying or evincing affection. **मनसः प्रसादः**—'My mind feels a happy calm.' C. cf. 'राजा—किं नु खलु बालेऽस्मिन् औरसे इव पुत्रे स्निह्यति मे मनः.' S. VII. **अंब**—(अंब् to sound) अंबे is (Vedic) vocative used to address a deity. अंब is now used to address a respectable woman or mother. **सोमवंशविस्तारयिता**—A noun ending in तृ is used with the Accusative when *habit* is to be shown. But here no habit is shown, therefore the dissolution is सोमवंशस्य (and not सोमवंशं) विस्तारयिता. G. 118. The *Tápasí* knows that the king has got a son and so her blessing 'May you have a son to continue the race' is quite appropriate. **अनाख्यातोऽपि०**—Mr. Pandit omits 'आयुषश्च' and translates 'Ah! This royal sage has

found out even without my telling him his paternal connection.' But we humbly beg to differ from him. From the appearance of the king, it is impossible for the *Tápasí* to guess so much ; if she can see anything at all in the appearance of the king, it must be the similarity between the faces of the king and the boy. Whatever is विज्ञात, is विज्ञात to the speaker *i.e.* the तापसी. cf. 'राजा—अकथितोऽपि ज्ञायते एव यथायं आभोगः तपोवनस्य इति ।.' S. I. and 'तापसी—अस्य बालस्य तव अपि संवादिनी आकृतिः इति विस्मापितास्मि'—This is exactly what is signified by the present passage also.

It is probable that Mr. Pandit was misled by the following incorrect translations—(a) 'The holy king recognises the ties of blood, even untold.' C. and (b) 'Now, methinks, The king has inward intimation given him, That, I bring him here his son.' W.

We think the *Tápasí* means to say—'The fact that *Âyu* is related to this royal sage as a son, can be very well known to any one though not communicated—I can clearly see without being told by any one that this king is the father of this child'. According to this interpretation, the two sentences 'विज्ञातः औरसः संबंधः and प्रणम गुरुं' are logically connected, and the first of them justifies the other. 'Salute your *father*'—and how does she know him to be his *father* ?—Why, because, says she 'It is plain from his very appearance that he is his father ; I can easily ascertain, as I now do, from the very appearance of the king that he must be the father of Âyu, and therefore I need not hesitate now to ask this boy to salute him, telling him that he is his *Guru—father*'. Thus having satisfied her own mind she says 'प्रणम ते गुरुम्'!

P. 86. Ll. 6–10. उत्संगवर्धितानां--Some read 'उत्संगे वृद्धानां.' निमित्तं अवेक्ष्य--'For some reason or other.' C. (अवेक्ष् to have in view.) The reason was that the king should not see his son's face, for as soon as he did so, *Urvaśí* was to leave the king and go back to heaven ; for the order of *Indra* to her was—'त्वं यथाकामं पुरूरवसं उपतिष्ठस्व यावत् स त्वयि दृष्टसंतानो भवेत्. P. 39. L. 12. यदा स राजर्षिः त्वयि समुत्पन्नस्य वंशकरस्य मुखं प्रेक्षिष्यते तदा त्वया भूयोऽपि मम समीपं आगंतव्यम्.' P. 91. L. 5. For अवेक्ष्य, some read अपेक्ष्य, 'intending.' जातकर्म--A sacrifice or a ceremony performed after the birth of a child. cf. 'विधिवत् अनुष्ठितजातकर्मा एष शाकुंतलेयः.' S. VII.

In his notes on R. III. 18, P. has a long note on this word, which is to this effect.—The *Játakarma*, like many other ceremonies is an unmeaning rite in most of its parts. The moment a son is born the father shall see his face and take a bath. He shall then cause the baby to be placed on the lap of its mother and say—मम अस्य कुमारस्य श्रीपरमेश्वरप्रीत्यर्थं जातकर्म करिष्ये. He then shall perform a *S'ráddha* to nine ancestors. He shall then put some honey in the baby's mouth with this *Mantra*.—प्र ते ददामि मधु । शतं जीव शरदो

लोकेऽस्मिन्. Then with cold water he shall wash the right breast of the mother and make her suckle the child.

P. 86. L. 11. गृहीतविद्य:०—' Having learned all other knowledge.' C. First he received a general education and then was taught the special and professional subject of archery. cf.

> ' The ceremonies of his martial birth
> The pious *Chyavana* has duly ministered,
> Taught him the knowledge fitted to his station
> And lastly trained his growing youth to arms.' W.

'धनुर्विद्या is archery, which is always put for military science in general. That archery was the predominant branch of that art and a principal part of education among the Hindus is evident from this use of the term and from all descriptive account of heroic education. This furnishes a remarkable analogy to the practice of the ancient Persians and Scythians.' W.

P. 86. Ll. 12–16. सनाथ—Here नाथ rather means ' a means of protection.' आश्रमविरुद्धं--Against the rules of his आश्रम (ब्रह्मचर्य) though not against the rules of his वर्ण (क्षत्रिय). The धनुर्विद्या was taught to him for using it in his गृहस्थाश्रम as a *Kshatriya* after he returned to his father's house, but not while he was living with his *Guru* in the *Brahmachári-ás'rama* or student-life. He acted against the rules of that *ás'rama* (and hence also against the rules of the hermitage where the *Guru* taught the *Brahmachárins* or students) and so *Chyavana* was annoyed at his conduct. किल--' As I hear, as is reported.' G. 269.

Here the *Tápasí* is speaking from hear-say alone or as she heard from the ऋषिकुमारकs. It appears that the dead bird was not brought to the *Chyavanás'rama* at all. The arrow, the bird and the jewel were picked up, (not by the ऋषिकुमारकs who did not care to do so, but) by a citizen who happened to see them fall down from the tree and who must have handed them over to the constable in obedience to the proclamation.

P. 87. Ll. 6—12. तेन हि०--*i. e.* till she comes. सर्वांगीण:—' Thrills through every limb.' C. उपगतेन--*i. e.* समीपं आगतेन आत्मना त्वं &c. Some read 'उपनतेन' *i. e.* प्राप्तेन तेन स्पर्शेन. चंद्रकांत--The moonstone, supposed to ooze away under the influence of the moon. cf. 'द्रवति च हिमरश्मौ उद्गते चंद्रकांत:'. U. VI. 12.

P. 87. Ll. 17–19. आश्रमवास०—आश्रमवासेन परिचित:. Here *Vidúshaka* means—' The boy will not be afraid of me although I look like a monkey (शाखामृग) because he must have seen monkeys and been familiarized with them while he lived in the *As'rama* (hermitage of *Chyavana*).' cf. ' एष आलेख्यवानर इव आर्यमाणवक: तिष्ठति.' P. 14. L. 15. तात—'पुत्रे पितरि पूज्ये च तातशब्दो बुधै: स्मृत:'—केशव:.

P. 88. L. 4. कः···संयम्यमान॰—cf. Wilson's metrical translation:—

> 'What youth is this,
> Who armed with bow is sitting
> Upon the golden footstool whilst the king
> Is fondly playing with the twisted tresses.'

P. 88. L. 10. स्नेहप्रस्नव॰—प्रस्नवः, a stream or flow as of milk. cf. 'प्रस्नवेनाभिवर्षंती वत्सालोकप्रवर्तिना.' R. I. 84. 'Upheaving the scarf of her bosom which bursts open with the gush of her love.' C. cf. 'प्रस्नुतपयोधरक्षरत्पयोबिंदवः.' Ka. C. quotes Tennyson:

> 'The sacred mother's bosom, panting, burst
> The laces towards her babe.'

P. 88. Ll. 11–16. जात—जातः a son, but जात (m. voc.) is used as a term of endearment, 'dear boy' 'oh my darling' &c. (f. जाते). प्रत्युद्गच्छ—See our note on प्रत्युद्गतः P. 19. L. 9. भर्तुः बहुमता--Past participles ending in त are used with the Genitive when past time is not meant to be indicated. G. 115 and 115 (a). पितरम् आराधयिता॰—'*Always* keep thy father pleased.' Nouns ending in तृ are used with the Accusative instead of the Genitive when *habit* or disposition is intended to be expressed. G. 118. (In सोमवंशविस्तारयिता P. 85. L. 19. no habit in meant, therefore सोमवंशस्य विस्तारयिता. See our note thereon).

P. 89. Ll. 2–16. कवचहरः--कवचधारणार्हवयस्कः (of the age at which armour may be worn. G. 143.) old enough to wear an armour. Has come of age. प्राप्तव्यवहारदशः. *Urvaśi's* words 'पितुराराधनसमर्थः'(P. 91. L. 9.) are a mere paraphrase of कवचहरः. cf. 'सम्याग्विनीतमथ वर्महरं कुमारं, आदिश्य रक्षणविधौ विधिवत्प्रजानाम् ।.' R. VIII. 94. एवं भवतु--Sometimes the Imperative is used just as the Potential *i. e.* in showing 'probability,' 'obligation of duty' &c., *extending to the future*. G. 193, 197, and 198, and 198 (a). cf. 'सहधर्मचारिणी भवतु' P. 94. L. 10. and see our translation of it. उषितं॰--'Thou hast performed the duties of thy first order.' C. द्वितीयं॰—(The 4 orders or आश्रमs are ब्रह्मचर्य, गृहस्थाश्रम, वानप्रस्थ and संन्यास). cf. 'कालो ह्ययं संक्रमितुं द्वितीयं, सर्वोपकारक्षममाश्रमं ते.' R. V. 10. मे—a Dative. (construed with प्रेषय).

P. 90. L. 7. पौलोमी--Wife of *Indra* and daughter of a demon *Puloman*. पुरंदरः--इंद्रः(शत्रूणां पुरः नगराणि दारयाति. *Indra* is the Sun, his enemies are the evil spirits that withhold rain, and their *towns* are of course the clouds which *Indra* the Sun, breaks open and gives us rain). With stanza 14 cf. R. III. 23:—

> 'उमावृषांकौ शरजन्मना यथा, यथा जयंतेन शचीपुरंदरौ ।
> तथा नृपः सा च सुतेन मागधी, ननंदतुस्तत्सदृशेन तत्समौ ॥'

P. 90. Ll. 10–15. **अश्रुमुखी०**—'Well; but why is her highness's face suddenly suffused with tears?' C. The reason for *Urvaśi's* sorrow and consequent weeping was her being reminded of the order of *Indra*, at hearing the name of *Indra* viz. *Purandara*, the last word of stanza 14. See our note on 'निमित्तं अवेक्ष्य' P. 86. L. 9. and cf. 'महेंद्रसंकीर्तनेन स्मृतः समयः' P. 90. L. 18. **ममोपनीते**— P. reads 'ममोपपन्ने.' **पुनरुक्ति०**—*i. e.* producing another necklace of pearl-like tears and thus making the first one of real pearls quite superfluous. P. reads the last two lines thus :—

'पीनोन्नतस्तनविसर्पिभिरानयंती । मुक्तावलीविरचनापुनरुक्तमस्रैः ॥'

P. 90. L. 18. **महेंद्रसंकीर्तनेन**—This refers to 'पुरंदरः' the last word of stanza 14. **समयः**—The decree or order is given below. P. 91. L. 5. For etymology see our note on समय P. 78. L. 9.

P. 91. Ll. 5–13. **सः प्रियसखः**—For सः P. reads एषः, which cannot be correct, for the king was not present when *Indra* gave out the order. See 'तस्य राजर्षेः' P. 39. Ll. 10–11. which Mr. Pandit also reads. **विद्यागमनिमित्तं**—आगमः, acquisition. This was the apparent cause or pretext. It appears that the real cause was not told to *Satyavatī*, for if she knew it, she would not have brought the boy direct into the presence of the king, but would have secretly delivered him to his mother to enable her to conceal him elsewhere if necessary. However, we think, that from her words 'किमपि निमित्तं अवेक्ष्य' P. 86. L. 9. (where she does not say विद्यागमनिमित्तम्) it is clear that she was not satisfied with the avowed intention of *Urvaśi* but must have suspected (though she charitably consented to keep him,) some other motive, since the boy—a prince—was handed over to her as soon as he was born (जातमात्र एव) and even before his जातकर्म was performed. **आराधनसमर्थः**—cf. and see our note on 'कवचहरः' P. 89. L. 2. **अब्रह्मण्यं**—(*Lit*: an unbrahmanical act). In dramas usually found as an exclamation uttered by a *Bráhmaṇa* in the sense of 'to the rescue.' 'Help, help, 'a horrible deed has been committed.'

P. 91. Ll. 15–18. **अहो सुखप्रत्यर्थिता०**—'Adverse fate Is still intent to mar my perfect joy.' W. 'Alas that destiny should delight to check human joy.' C. प्रत्यर्थी, hostile; cf. 'नास्मि भवत्योः ईश्वरनियोगप्रत्यर्थी.' P. 31. L. 12. **नाम**—'No sooner than, scarcely when.' He means that the आश्वासन was *apparent*, not real G. 284. (1). **आतपरुजः**—आतपरुज् corresponds to feeling the want of a son (असंतानत्व) and अभ्रवृष्टि to the सुतोपलब्धिरूपं आश्वासनम्.

P. 92. Ll. 2–4. **सौऽर्थः**—The (happy) event viz. सुतोपलब्धिः. **अनर्थानुबंधः**—'This event will have some foolish accompaniments.' C.;

(अनुबंधः continuity, series, chain) to be followed by successive calamities. *Vidûshaka* apprehends at least two calamities, the first is the loss of *Urvas'i'* (which he does not mention in words) and the other is the king's retirement to the forest. To these two, *Urvas'i'* adds one *more* in her next speech (मां अपि०, where अपि means 'and one *more* calamity is &c.' मामपि०...--She means to say—My son has returned after finishing his education and I am going to heaven in obedience to the order of *Indra.* But I fear that the king will think that I have now obtained my end and do not care for him any longer, and so am going. मां अपि० is connected with the previous speech of *Vidûshaka.* Thus—'This is another (अपि) link of the chain of misfortunes. This too is another—a third—misfortune that the king will thus think of me.'

'The king, I fear, will think that at this moment of my recovery of my son, now that his education is over, I return of my own choice to Swarga as having accomplished my purpose.' C.

P. 92. Ll. 9-11. अहनापि०--P. reads the 3rd line thus 'अहमपि तव सूनावायुषि न्यस्तराज्यः,' but in our reading अद्य gives a good idea—'Even today—without delay—without any loss of time.' नार्हसि०--अर्ह् is frequently combined with the Infinitive in the sense of 'prayer,' 'respectful entreaty.' G. 180. पुंगवः--(पुमान् गौः) महोक्षः. By पुंगव here is meant very able, elderly and experienced kings. Some read 'नृपपुंगव.' दम्यः०-(दम् to tame) a young bullock requiring training and experience. (शिक्षणीयावस्थः बालः वत्सतरः). cf. W.'s translation :—

> 'Excuse me sire, my years are all unfit
> For such a burthen, one so long upheld
> By such exalted merits.'

P. 92. Ll. 14–17. गंधद्विपः--*Lit.* 'The scent—elephant.' an elephant of the best kind. 'यस्य गंधं समाघ्राय न तिष्ठंति मदद्विपाः । स वै गंधगजो नाम नृपतेर्विजयावहः ॥' वेगोदग्रं--उदग्र (उद्गतं अग्रं यस्य, lofty, fierce,) intense, deadly. वेगोदग्रं, वेगैः उग्रं क्रूरं. Deadly by reason of its quickness of circulation. Deadly in circulation or effect. अलं--अलं in the sense of 'able to do' is with the Infinitive of purpose or the Dative ; G. 117, 67. प्रकृत्या--'naturally.' cf. 'तेजसां हि न वयः समीक्ष्यते.' R. XI. 1. 'न धर्मवृद्धेषु वयः समीक्ष्यते.' Ku. V. 16. and 'गुणाः पूजास्थानं गुणिषु न च लिंगं न च वयः.' U. IV. 10. cf. also तस्मात् प्रमाणं न वयो न कालः । कश्चित्कचिच्छ्रैष्ठ्यमुपैति लोके ॥--अश्वघोष's बुद्धचरित. भर :--This superior power of being equal to the task. (some read गणः,-अयं गंधगजादेः गणः समुदायः).

'And the king though a child can guard the earth ; for the *power,* that rises equal to every duty, is innate in the blood, not the years.' C.—

> 'Kings are in boyhood monarchs, and endowed
> With *power* inborn to rule the race of man—
> Nature, not age, gives fitness.' W.

P. 92. L. 13. **दृष्टिविघातं**--Some read दृष्टिप्रतिघातं. Their eyes were dazzled by the shining lustre of *Nárada* who was coming from above.
P. 93. Ll. 3-7. **नारदः**--See our note on 'नारदात्' P. 10. L. 9. **गोरोचना॰**--(See our note on गोरोचना P. 68. L. 9.) गोरोचनायाः निकषाः (कषपाषाणाः, लक्षणया तत्स्थाः रेखाः) कषपाषाणस्थरेखाः तद्वत् पिंगः जटाकलापः यस्य. **वीतसूत्रं**--(वीत, उपवीत, put on or worn.) **मुक्ता॰**--'whose beauty of adornment is effected (संभृत) by.' मुक्तागुणैः मौक्तिकसरैः अतिशयेन अत्यंतं संभृता कृता मंडनश्रीः भूषणशोभा यस्य सः, or मुक्तागुणानां अतिशयैः उत्तममौक्तिकसरैः संभृता मंडनश्रीः यस्मिन् (वृक्षे) सः.

Similarly in *Śiśupálavadha* I., *Nárada* comes to *Krishṇa* with a message from *Indra*. The poet there very minutely describes how he appeared to the people of *Dváraká* and how *Krishṇa* recognised him only gradually. We quote below only the principal stanzas :

श्रियः पतिः श्रीमति शासितुं जगत्, जगन्निवासो वसुदेवसद्मनि ।
वसन्ददर्शावतरंतमंबरात्, हिरण्यगर्भांगभुवं मुनिं हरिः ॥ १ ॥
गतं तिरश्चीनमनूरुसारथेः, प्रसिद्धमूर्ध्वज्वलनं हविर्भुजः ।
पतत्यधो धाम विसारि सर्वतः, किमेतदित्याकुलमीक्षितं जनैः ॥ २ ॥
चयस्त्विषामित्यवधारितं पुरा, ततः शरीरीति विभाविताकृतिं ।
विभुर्विभक्तावयवं पुमानिति, क्रमादमुं नारद इत्यबोधि सः ॥ ३ ॥

(1. श्रियः पतिः--श्रीकृष्णः. हिरण्यगर्भांगभूः--नारद, son of ब्रह्मा. 2. अनूरुसारथेः--सूर्यस्य. This that is coming down can't be the Sun for the Sun's path is तिरश्चीन--horizontal. 3. विभुः--कृष्णः).

But why that brightness about *Nárada*? What is that dazzling halo of light due to? Is it all a myth or reality? Those that know say that it is a reality in nature, that it is the light of the soul within and that such brightness can be seen about the person of a fully illumined *Yogin* and that of a saint like *Nárada*. 'Through the clay lamp of the body, the inner light of the awakened spirit shines effulgently.' Col. H. S. Olcott. P. T. S. 'शमप्रधानेषु तपोधनेषु गूढं हि दाहात्मकमस्ति तेजः ।' S. II. 7. cf. the appearance of the sage *Jábáli*—'अहो प्रभावस्तपसां, इयमस्य शांतापि मूर्तिः उत्तप्तकनकावदाता, परिस्फुरंती सौदामिनीव, चक्षुषः प्रतिहंति तेजांसि ।'--Ká. A poet says—

'Thy Self a ray of Heaven's light
Thy Self but God's image,......
The little *Spirit—light* thou hast
Fan gently on to more.'

For the information of our readers and to throw more light on this idea, we quote below two passages from Col. H. S. Olcott's '*Old Diary Leaves*'

being published in the *Theosophist:* (a) describing the portrait of a friend of his who had made a considerable progress in the practice of *Yoga* and (b) describing the appearance of a living Hindu Saint who once favoured the old Colonel with a visit in America.

(a) 'Imagine if you can my surprise at the sight of a picture, in colours of a most extraordinary character. There was an excellent portrait of the head only. From the crown of the head shot out spikes of golden *flame*, as the poets and painters of all ages have depicted in their sublimer lights of spiritual perception. This *Tejas* or *soul-light* shines out through the mystic's face lighting it up with a glow. It is the shining countenance of the Biblical angels, the glory of the Lord, the light that beamed in the face of Moses when descending from the Mount, with such splendour that men *could not bear to look upon his countenance.* The pure spirits and pure men glow with white light : the vicious and evil ones are veiled in blackness.' !

(b) 'I was quickly reading with all my attention centered on my book. All at once there came a gleam of something white in the right hand corner of my right eye. I turned my head, dropped my book in astonishment, and saw towering above me in his great stature an Oriental clad in white garments. His eyes were alive with *soul-fire,* eyes which were at once benignant and piercing in glance, the eyes of a mentor and judge, but softened by the love of a father who gazes on the son needing counsel and guidance. He was so grand a man, so imbued with the majesty of moral strength, so *luminously* spiritual, so evidently above average humanity that I felt abashed in his presence and bowed my head and bent my knee as one does before a god or a god-like personage. A hand was lightly laid on my head, a sweet though strong voice bade me be seated and when I raised my eyes the Presence was seated in the other chair beyond the table. He told me he had come at the crisis when I needed him ; (please mark our *Nárada* too comes at a crisis—Ed.) that my actions had brought me to this point ; that it lay with me alone whether he and I should meet often in this life as co-workers for the good of mankind; that a great work was to be done for humanity and I had the right to share in it if I wished.... At last he rose, I wondering at his great height and observing the sort of *splendour* in his countenance—not an external shining but the gleam, as it were, of *an inner light*—that of the spirit.' ! !

My dear readers ! just think of that.

P. 93. Ll. 9—17. अर्घ्यं--(from अर्ह्) अर्घः पूजाविधिः तदर्थं द्रव्यं अर्घ्यं. A respectful offering to a god or a venerable person. 'गंध-माल्यादिसंयुक्तं उदकं अर्घ्यमुच्यते.' अर्हणा--(अर्हणं also. From अर्ह्) Provisions of worship. पूजासामग्री. सर्वे उत्तिष्ठंति—We have added these words as they are necessary. They must get up to honour him: and moreover see below P. 93. L. 23. 'सर्वे नारदमनु उपविशंति.' मध्यमलोक०--

See our note on मध्यमलोकात् P. 4. L. 17. आवर्ज्य—Pouring down the contents on *Nárada's* feet. (आवृज् to turn; *caus.* to bend down, pour out, offer). अविरहितौ॰—'Never be wife and husband disunited.' W. दंपती—m. dual. जायापती. भूयास्ताम्—Benedictive 3rd person dual; 3rd p. sing. occurs in 'संगतं श्री सरस्वत्योः भूयादुद्भूतये सताम्.' which is a *v. l.* for our V. 24. (I. भूयासम्–स्व-स्म. II. भूयाः स्तम्—स्त. III. भूयात्, भूयास्ताम्, भूयासुः). अपि नाम—See our note thereon. P. 4. L. 14.

P. 93. Ll. 20—23. एधि—Imperative 2nd p.s. of अस् (असानि व॰ म. एधि, स्तम् स्त. अस्तु, स्ताम्, संतु). विष्टरः—(Same as विस्तरः. विस्तृ to spread out. Any thing spread out) a seat. नारदमनु—अनु *after*, governs the Accusative. G. 37.

P. 94. Ll. 6—12. अनुशास्ति—'Says. Advises.' अनुशास्ति is less strong than आज्ञापयति. सांयुगीनः—(संयुगे रणे साधुः) Warlike. Chivalrous. Skilled in war. 'And thou must be our ally in the fight.' C. सहधर्मचारिणी भवतु—For भवतु see our note thereon P. 89. L. 9. 'And *Urvas'i shall be* through life united, With thee in holy bonds.' W. शल्यम्॰—(With this speech cf. 'राजा–एष वचनीयात् मुक्तोऽस्मि.' S.VII.) The शल्य consisted in the fear she had of incurring the blame of the king, which (fear) she has already expressed in her words 'मामपि मंदभागिनीं...अवसितकार्यां महाराजः समर्थयिष्यति.' P. 92. L. 4.

P. 94. Ll. 13–16. परवान्॰—परवत् ready to obey (used with the Instrumental or the Locative of person). The king means—I am his obedient servant and shall obey him when he tells me not to go to the forest. 'Whatever *Indra* wills, I shall obey.' W.

समेधयति॰—(समेध् 1. A. to increase. *caus.* to feed or supply with) 'अग्नितेजो हि दिने सूर्यमनुप्रविशति, रात्रौ सूर्यतेजः अग्निं इति पौराणी प्रसिद्धिः'—रंग॰. cf. 'स राज्यं गुरुणा दत्तं प्रतिपद्याधिकं बभौ । दिनांते निहितं तेजः सवित्रेव हुताशनः ॥' R. IV. 1. (Where बभौ=रेजे, he shone).

Let him fulfil his duties towards thee, and do thou fulfil thine towards him.' C.

'The fiery element sustains the sun
The sun returns his rays to nourish fire.' W.

P. 94. Ll. 17–21. आकाशं अवलोक्य—Some nymphs accompanied *Nárada*, but have been standing in the sky invisible until *Nârada* calls *Rambhá*, their leader. संभाराः—'बिल्ववल्मीकमृत्तिकादिसामग्री'—रंग॰. 'To these may be added all good grains, all juices, all seeds, all flowers, all sacred grasses and so forth.' P. भद्रपीठे—भद्रपीठ is a chair of state or a special auspicious seat. It appears that here the *Bhadrapítha* also was sent by

Indra. cf. 'तथैनं हेमकुंभेषु संभृतैस्तीर्थवारिभिः । उपतस्थुः प्रकृतयो भद्रपीठोपवेशितम् ॥' R. XVII. 10. 'हैमं च राजतं ताम्रं क्षीरवृक्षमयं च वा । भद्रासनं प्रकर्तव्यं सार्धहस्तसमुच्छ्रितम् ॥.'

P. 95. Ll. 4-9. पितरौ—*i.e.* पिता and माता. P. reads. 'मातापितरौ,' *i.e.* माता and पिता. But strictly speaking the order should be, as is given by our reading, viz., 1. भगवान्. 2 पिता. 3 माता. For when the boy salutes them in order (यथाक्रमं) they bless him in the same order viz. 1 नारदः, 2 राजा, 3 उर्वशी.

स्वस्ति भवते—'Unvarying fortune wait upon thy reign.' W. कुलधुरंधरो भव—'Mayest thou be the exalter of thy race.' C. 'Sustain the honour of your lineage.' W. We think it rather means कुले धुरंधरः the foremost or the pre-eminent person in the race. पितुराराधको भव—'Be *still* obedient to thy sire.' W. Mr. Pandit reads 'पितुः आराधयिता भव;' but in order that the idea of *always* (habit or disposition) may be expressed, it is necessary that the noun आराधयितृ (in P.'s reading) should be construed with the Accusative. G. 118. cf. 'उर्वशी—पितरं आराधयिता भव' P. 88 L. 16. and see our note thereon. In our reading (which is given by P.'s MS. 'G K') the noun आराधक does not end in तृ and so may be construed with the Genitive; when the idea of *always* is to be expressed. M. Wm.'s edition reads Urvasi's speech thus 'पितुस्ते वचनानि भवंतु'—May thy father's words come true—(father's words viz. कुलधुरंधरो भव). वैतालिक—See our note thereon P. 16. L. 13.

P. 95. Ll. 12-21. अमर॰—ब्रह्मणः अनुरूपः अमरमुनिः अत्रिः । अत्रेः अनुरूपः इंदुः । शिशिरांशोः इंदोः अनुरूपः बुधः । बोधनस्य बुधस्य अनुरूपः देवः पुरूरवाः । तथा देवस्य पुरूरवसः अनुरूपः त्वं भव ।. The first two lines give the genealogy of *Purûravas* on his father's side. (See our note on मातामहपितामहौ. P. 68. L. 15.) अनुरूपः—'Be like thy father by thy qualities which are dear to thy people.' P. 'Still in the son may we the father trace.' W. अतिशयिनि॰—अतिशयिनि सर्वोत्कर्षशालिनि ते वंशे समस्ताः आशिषः सन्ति एव. He means—The best blessing that I can wish to you now is that you may become like your father (भव पितुरनुरूपः॰) for all (समस्ताः) other blessings, that one can possibly think of are already (एव) in your family. 'And all blessings are fulfilled in thy pre-eminent race.' C. स्थितिमति—स्थितिमान् preserver of traditions and customs handed down by ancestors. Virtuous. (स्थिति=Steadfastness in the path of duty). In R. III. 27. a king is called स्थितेः अभेत्ता='मर्यादापालकः, एतेन स्वचारनिरुक्तोक्तिः'. cf. 'महाभागः कामं नरपतिरभिन्नस्थितिरसौ ।.' S. V. 10. अधिकतर॰—'The royal prosperity shineth yet brighter than ever: like *Gangá*, who rolleth her waters at once in the *Himálaya* and the ocean.'

व्यस्त--Divided. (व्यस् to divide into parts). दिष्ट्या०—See our note on दिष्ट्या० P. 9. L. 9. With this speech cf. 'मातलिः--दिष्ट्या धर्मपत्नीसमागमेन पुत्रमुखदर्शनेन च आयुष्मान् वर्धते.' S. VII. For युवराजश्रिया some read 'युवराजश्रियं प्रेक्ष्य.' P. reads the speech thus—'दिष्ट्या पुत्रस्य युवराजश्रीयां भर्तुरविरहेण वर्धसे.'

P. 96. Ll. 3–8. ज्येष्ठमाता--Of course the queen *Aus'inarí*. तिष्ठ०—'Stay! let us all approach her together.' C. Mr. Pandit assigns this speech to *Nárada* thus—'नारदः--तिष्ठ। समये तत्रभवत्याः समीपं गच्छसि,' (where समये=at the proper time). We think that here the king very naturally proposes that all should go together to see the queen. स्मारयति—See our note on स्मरयति P. 63. L. 3. अभिषिक्तं०--*Mahásena* is *Kumára* the son of *S'ankara*. cf. W.'s translation—

'The splendours of your son's inauguration
Bring to my memory the glorious time
When *Mahásena* was annointed chief
Of all the heavenly hosts.'

This event is fully described in Ku. XIII :—*Indra* invites *Kártikeya* to become the commander-in-chief of his army and to go against *Tárakásura*. *Kártikeya* after receiving the invitation, takes leave of his parents and goes to heaven. All gods welcome him and lead him to *Indra's* palace. There he is blessed by gods and goddesses and by sages and their wives; and then in the presence of all, of whom *Nárada* must have been one, he is given the charge of the army :

समेत्य सर्वेऽपि मुदं दधाना महेंद्रमुख्यास्त्रिदिवौकसोऽथ।
आनंदकल्लोलितमानसं तं समभ्यषिंचन्पृतनाधिपत्ये॥ ५० ॥

P. 96. Ll. 10—14. उपकरोतु०--'Say, O king! what further boon wouldst thou have the Lord of fulness bestow on thee'.C. उपकृ to place near, provide for, do, render. P. reads 'करोतु.' cf. 'मारीचः--वत्स, किं ते भूयः प्रियं उपकरोमि.' पाकशासनः--*Indra* is so called because he *killed* a demon by name पाक. मघवा--'The Lord of fulness, (see C.'s translation of उपकरोतु०, above P. 96. L. 10) मघ, gift, present; wealth (Vedic). Hence मघवन्--the *liberal Indra* i. e. the Sun, the giver of *plentiful* rain and consequently of wealth in the form of harvest &c. However see our note on मघोनः. P. 4. L. 3. भरतवाक्य--Last verse or verses in a drama; a sort of benediction said to be in honour of *Bharata* the founder of the dramatic science. (See our note on भरतेन P. 31. L. 2.)

Writers on *Sáhitya* say that a work should conclude with a benediction favourable to its hero. 'The piece closes as it began, with a characteristic benediction or prayer, which is always repeated by the principal

personage, and expresses his wishes for general plenty and happiness.' W. 'वरप्रदानसंप्राप्तिः काव्यसंहारः। भरतवाक्यं नटवाक्यं। नाटकाभिनयसमाप्तौ सामाजिकेभ्यः नटेन आशीर्दीयते। प्रस्तावनानंतरं नटवाक्याभावात् अत्र भरतवाक्यं इति उक्तिः।—राघवभट्ट.

P. 96 L. 15. परस्पर॰—cf. W.'s translation :—

> 'May learning and prosperity oppose.
> No more each other, as their wont, as foes;
> But in a friendly bond together twined
> Ensure the real welfare of mankind.'

This remark is, perhaps, due to a very bitter personal experience on the part of our poet. cf. 'निसर्गभिन्नास्पदमेकसंस्थं अस्मिन्द्वयं श्रीश्च सरस्वती च।.' R. VI. 29. cf. also 'प्रायेण हीश्वरा मूर्खाः पंडिता अपि निर्धनाः।.'

P. 96. L. 18. सर्वः॰—P. omits this stanza. cf. 'सर्वे वै सुखिनः संतु, सर्वे संतु निरामयाः। सर्वे भद्राणि पश्यंतु, न कश्चिद्दुःखभाक् भवेत्॥.'

Wilson says—' The Hindu plays never offer a calamitous conclusion, which as Johnson remarks was enough to constitute a Tragedy in Shakespeare's days; and although they propose to excite all the emotions of the human breast, terror and pity included, they never effect this object by leaving a painful impression upon the mind of the spectator. The Hindus in fact have no tragedy. The absence of tragic catastrophe in the Hindu dramas is not merely an unconscious omission; such catastrophe is prohibited by a positive rule.........The chief end of the Theatre is to disguise by the insidious sweet, the unpalatable, but salutary bitter of the cup......Dramatic writers, especially those of modern date, have sometimes violated these precepts; but in general the conduct of what may be termed the classical dramas of the Hindus is exemplary and dignified !'

APPENDIX I.

SANSKRIT PROSODY.

Sanskrit composition may be in the form of Prose or Poetry. And from a *Káriká* by Daṇḍin viz. 'काव्यं गद्यं च पद्यं च तद्विधैव व्यवास्थितं,' it appears that a Sanskit Poetical composition may take the form of *Gadya*—Prose, or *Padya*—Verse. (For, a *Gadya* or Prose is a *Kávya* if it satisfies the conditions of a *Kávya* i.e., let us say, if it has charmingness.)

Prosody treats of the laws of *Padya* (metrical poetical composition) or poetry expressed in the form of Stanzas. In Sanskrit, Verse is regulated by quantity and not by accent as in English. A stanza or *Padya* is a combination of 4 *Pádas* or quarters, which are regulated either by the number of syllables (*Akshara*) or by the number of syllabic instants (*Mátrá*). A syllable (or *Akshara*) is as much of a word as can be pronounced at once, that is, a single vowel with or without one or more consonants. A syllable is लघु, short, or गुरु, long according as its vowel is short or long. The vowels अ, इ, उ, ऋ, ऌ are short, and आ, ई, ऊ, ॠ, ॡ, ए, ऐ ओ, and औ are long. But a short vowel becomes long in Prosody when it is followed by an अनुस्वार or विसर्ग, or by a conjunct consonant, and then it is said to be Prosodially long. A short syllable has one *Mátrâ*, a long one has two. The last syllable of a *Páda* is either long or short according to the exigence of the metre.

A *Páda* is divided into groups of 3 syllables, each group being called a *Gaṇa* (and the remaining letters, one or two, are short, ल [⏑], or long, ग [—] as the case may be.) A metre regulated by syllables is called गणवृत्त or अक्षरवृत्त or simply वृत्त. If it is regulated by syllabic instants it is called मात्रावृत्त or जाति (e. g. an आर्या). A वृत्त is सम when all quarters are similar; अर्धसम when alternate quarters are similar; and विषम when all are dissimilar.

A *Yati* or Cæsura is the pause that may be made in reciting a quarter or verse. The *Yati* is of great importance in Sanskrit Poetry. It is a position convenient for the reciter's breath, for euphony, and for the hearer's clear understanding of the sense. It is not so happily placed in the middle as at the end of a word.

No elision is tolerated in Sanskrit avowedly for the sake of metre. Omissions as well as changes of letters can only be governed by the rules

of *Sandhi*. Grammarians, however, have granted the option of eliding the initial vowels of the prepositions अव and अपि (e. g. वगाह्य for अवगाह्य). No liberty can be taken with a word at the option of the poet. 'Not that poets have not occasionally taken such liberties but they are held to be violations of grammar, and only excused in the case of *Rishis* or great authors and hence called *ârsha*.' (Rev. K. M. Banerjea.) The number of syllables after which Cæsura or *Yati* occurs is symbolically given in the definitions of metres, e. g. *Muni*—9, *Samudra*—4, &c.

There are eight *Gaṇas*, given in the verse—'आदिमध्यावसानेषु यरता: यांति लाघवम् । भजसाः गौरवं यांति मनौ तु गुरुलाघवम् ॥.' They are very conveniently given in a *Maráṭhi* verse, words in which may be looked upon as symbols, viz :—

य यमाचा न नमन त ताराप र राधिका ।
म मानावा स समरा ज जनास भ भास्कर ॥

Thus, य यमाचा means that यमाचा, ⏑ — —, is a symbol for य-गण; and so on. Let us now scan a *Páda* of इंद्रवज्रा metre. e. g. IV. 65. 'मंदारपुष्पैरधिवासितायां'—

मं दा र	पु ष्पै र	धि वा सि	ता	यां
— — ⏑	— — ⏑	— — ⏑	—	—
ता रा प	ता रा प	ज ना स	गुरु	गुरु
त	त	ज	ग	ग

Thus IV. 65. is in a metre whose *Páda* has these *Gaṇas* त त ज ग ग; and then apply the Definition 'स्यादिंद्रवज्रा यदि तौ जगौ गः' (where तौ=त त, जगौ=ज ग, गः=ग.)

METRES OCCURRING IN THE TEXT.

There are in all 21 kinds of metres in the *Vikramorvaśyam*. We shall first name and define them and then give the metres of separate stanzas, act by act.

(1) **प्रहर्षिणी**—'म्नाशाभिर्मनजरगाः प्रहर्षिणीयम्'. (2) **पृथ्वी**—'जसौ जसयला वसुग्रहयतिश्च पृथ्वी गुरुः'. (3) **अपरवक्त्र**—'अयुजि ननरला गुरुः समे । तदपरवक्त्रमिदं नजौ जरौ ॥'. (4) **वैतालीय**—'षड्विषमेऽष्टौ समे कलास्ताश्च समे स्युर्नोनिरंतराः । न समात्र पराश्रिता कला वैतालीयेऽन्ते रलौ गुरुः ॥'. (5) **इंद्रवज्रा**—'स्यादिंद्रवज्रा यदि तौ जगौ गः ।'. (6) **पुष्पिताग्रा**—'अयुजि नयुगरेफतो यकारो । युजि तु नजौ जरगाश्च पुष्पिताग्रा ॥.' (7) **शिखरिणी**—'रसैरुद्रैश्छिन्ना यमनसभलागः शिखरिणी ।'. (8) **मंजुभाषिणी**—'सजसाजगौ च यदि मंजुभाषिणी ।'. (9) **मंदाक्रांता**—'मंदाक्रांता बुधिरसनगैर्मो भनौ तौ गयुग्मम् ।'. (10) **उपजाति**—When इंद्रवज्रा and उपेंद्रवज्रा are Mixed in one stanza the metre is

called **उपजाति**'. **'स्यादिंद्रवज्रा यदि तौ जगौ गः + उपेंद्रवज्रा प्रथमे लघौ सा ।'.** (11) **द्रुतविलंबित**--'द्रुतविलंबितमाह नभौ भरौ ।'. (12) **हरिणी**—'नसमरसलागः षड्वेदैर्हयैर्हरिणी मता ।'. (13) **औपच्छंदसिक**--'The same as **वैतालीय**, with only a long syllable added at the end of each quarter'. 'पर्यंते यौं तथैव शेषमौपच्छंदासिकं सुधीभिरुक्तम् ।'. (14) **वंशस्थ**—'जतौ च वंशस्थमुदाहृतं जरौ ।'. (15) **मालिनी**--'ननमयययुतेयं मालिनी भोगिलोकैः'. । (16) **शार्दूलविक्रीडितं**--'सूर्याश्वैर्यदि मः सजौ सततगाः शार्दूलविक्रीडितम् ।'. (17) **वसंततिलका**--'उक्ता वसंततिलका तभजा जगौ गः ।'. (18) **अनुष्टुभ्**, also called **श्लोक**—'श्लोके षष्ठं गुरु ज्ञेयं सर्वत्र लघु पंचमम् ।द्विचतुःपादयोर्ह्रस्वं सप्तमं दीर्घमन्ययोः।'. (19) **आर्या**—'यस्याः पादे प्रथमे द्वादशमात्रास्तथा तृतीयेऽपि । अष्टादश द्वितीये चतुर्थके पंचदश सार्या ।'. (23) *Prákrit* metres, being unusual are not given. (21) There is also an *irregular* Sanskrit metre in the text.

Metres of the stanzas in the Play—(1) प्रहर्षिणी—I. 3. (2) पृथ्वी—II. 11. (3) अपरवक्त्र--II. 21. (4) वैतालीय--IV. 26. (5) इंद्रवज्रा—IV. 65. (6) पुष्पिताग्रा—III. 3. 22. (7) शिखरिणी—IV. 52. 63. (8) मंजुभाषिणी—IV. 60. 75. (9) मंदाक्रांता—I. 9. II. 1. III. 1. IV. 13. (10) उपजाति—I. 19. 20. V. 2. 6. (11) द्रुतविलंबित—II. 9. III. 6. IV. 49. 55. (12) हरिणी—II. 10. III. 10. IV. 7. 39. V. 18. (13) औपच्छंदसिक—I. 17. 18. II. 17. III. 7. IV. 10. 33. (14) वंशस्थ—I. 6. 11. III. 12. 13. IV. 17. 67-70. (15) मालिनी—II. 6. IV. 22. 27. 42. V. 17. 21. 22. (16) शार्दूलविक्रीडित—I. 1. 5. 10. II. 7. 19. 22. III. 2. 15. IV. 9. 47. 62. 68. (17) वसंततिलका—I. 4. II. 13. 15. III. 19. 20. IV. 16. 25. 31. V. 9. 15. 16. 19. (18) अनुष्टुभ—I. 14. 15. 16. II. 4. 5. 14. 16. 18. III. 9. 11. 18. 21. IV. 21. 30. 34. 37. 38. 40. 51. 57. 71. V. 1. 3. 7. 12. 14. 20. 23. 24. (19) आर्या—I. 2. 7. 8. 12. 13. II. 2. 3. 8. 20. III. 4. 5. 8. 14. 16. 17. IV. 15. 18. 44. 46. 58. 61. 66. 73. 74. V. 4. 5. 8. 10. 11. 13. (20) *Prákrit*—II. 12. IV. The rest, except the following. (21) Irregular—IV. 56.

APPENDIX II.

BOMBAY UNIVERSITY EXAMINATION PAPERS.

1865.

I. To what class of dramatic writings does the *Vikramorvaśîya* belong? Mention the peculiarities of the class and of the subdivision in which it is found. **II.** On what natural phenomena are the legends of the *Vikramorvaśîya* founded? **III.** Give a brief outline of that Play? **IV.** Give a list of the works of *Kálidása*. **V.** Translate into english: (1) III. 1. (2) P. 40. Ll. 8–11. (3) P. 40. L. 12. (4) III. 2. (5) P. 40. L. 17. (6) III. 3. (7) P. 40. L. 22. **VI.** Give the contents of the 2nd Act and the *Vishkambhaka* of the 3rd. **VII.** What is a *Trotaka*, what a *Vishkambhaka*, and what a *Praveśaka*.

1868.

I. Translate into English the following—(1) P. 19. Ll. 8–9. (2) P. 19. Ll. 10–14. (3) V. 16. (4) IV. 51. and P. 71. Ll. 17–20. How does the echo in this last passage lead the king to exclaim कथं यथाक्रमं दृष्टा इत्याह? **II.** Name and define the species of dramatic composition, to which, according to the native critics, the *Vikramorvaśîya* belongs. What minor incidents in this play resemble those in *Sákuntala*? **III.** Explain the following, giving the context in each case: (1) P. 4. L. 4. (2) P. 18. Ll. 5–6. (3) P. 19. L. 2. (4) P. 51. Ll. 6–8. (5) P. 31. Ll. 2–3. What do you know of this *Bharata*? Name the *Rasas* alluded to here. What is the usual number and which is or are omitted here? **IV.** Give about 8 epithets of the God of love you may have met with in *Sanskrit* works and explain their propriety. **V.** (a) त्वामालिख्य प्रणयकुपितां धातुरागैः शिलायाम् । आत्मानं ते चरणपतितं यावदिच्छामि कर्तुं । अस्रैस्तावन्मुहुरुपचितैर्दृष्टिरालुप्यते मे ॥. (b) सव्यापारामहनि न तथा बाधयेन्मद्वियोगः । शंके रात्रौ गुरुतरशुचं निर्विनोदां सखीं ते ॥ In what poem do these lines occur? Quote the stanzas from the *Vikramorvaśîya* which contain the same ideas as these lines.

1873.

I. Translate into English the following:—(1) III. 19. (2) IV. 13. (3) P. 75. L. 23. and IV. 68. **II.** Give the metre of each of the above verses. Dissolve the compounds सामंतमौलिमणिरंजितपादपीठं, कृतार्थः, मंजरीचामराणि, धाराहारोपनयनपराः, and मेघजलार्द्रपल्लवतया, and state to which class each of them belongs. Give the meaning and explain the etymological formation of आतपत्र, तडित्, तस्कर, धनुः, पीठ, पुरंदर, प्रसभम्, भुजंग, वनिता, विद्युत्, and वीरुध्. Explain and illustrate the use of किमुत? **III.** Explain the meaning and context of the following passages: (1) P. 39. L. 4. (2) P. 61. L. 20. (3) P. 65. Ll. 16–17. (4) P. 67. L. 11. (5) P. 88. L. 10. and (6) P. 90. Ll. 14–15.

1878.

I. Translate into English the following:—(1) P. 45. L. 11—P. 46. L. 13. Write a note on एवं in सखे एवं मन्ये. (P. 46. L. 8.). What is the object of शृणु in *Chitralekhá's* speech (P. 46. L. 9.)? (2) IV. 10. (3) IV. 39. Write a note on the double use of च in the last two passages. **II.** Explain in *Sanskrit* prose. IV. 26. **III.** Explain the allusions in (1) P. 68. L. 15. (2) P. 67. L. 21. (3) P. 76. Ll. 15–16. **IV.** Explain (1) P. 38. Ll. 4–5. (2) P. 38. L. 8. (3) P. 40. L. 7. (4) II. 16. (5) P. 40. Ll. 15–16. (6) P. 3. L. 5. (7) P. 13. L. 3. (8) P. 19. L. 2. (9) P. 25. Ll. 13–14. **V.** Criticise the manner in which *Purúravas* reconciled *Ausínari* to his making love to *Urvaśí*.

1882.

I. Translate into English the following :—(1) P. 28. Ll. 1–13. Dissolve and name the compounds, ललितार्थबंधं, उत्पक्ष्मणा, मदिरेक्षणेन. If the readings in the stanza do not yield a good sense, mention others that you may know. Give reasons. Translate I. 18, and name the metre. Say why it would be improper to read हि instead of अद्य in the last line of the stanza. **II.** Write notes on the following words and expressions :—त्रिदश, अपांगनेत्रा, पंचबाण, अपराजिता, and सिद्धमार्ग. **III.** Explain, giving context, the following : (1) P. 7. Ll. 12–13. (2) P. 27. Ll. 2–3. (3) P. 39. L. 13. (4) P. 30 Ll. 4–7. (5) P. 35. Ll. 10–11. and (6) P. 58. L. 12. **IV.** Note briefly the resemblances in ideas occurring in *S'ákuntala* and *Vikramorvaśiya*.

1887.

I. Translate into English—(1) I. 20. What is there in the first half that corresponds to खंडिताग्रात् in the second half? (2) II. 10. (3) III. 5. Explain clearly the force of अपि. Is निभृतैः a satisfactory reading? (4) IV. 51. (both as a question by and an answer to the king.) **II.** (a) Was *Sùryopasthána* of the king *Purúravas* mentioned in the first act a *Nitya* or a *Naimittika Vidhi?* Give reasons for your answer. (b) What is the allusion in P. 16. L. 17? (c) What is generally believed to be the situation of *Pratishthána?* Is this *Pratishthána* one with the capital city of *Purúravas* as described in the play? Illustrate your answer with quotations. (d) What things are disclosed by the play which lead one to the conclusion that the celestial heroine was not jealous and recognised the superiority of the earthly heroine? **III** (a) Criticise the forms and constructions—(प्रदेशं) संक्रमामहे, अनप्सरेव मम (प्रतिभासि), तामाभिक्रुद्धः, माणवकं (मोदकान् लंभय), (त्वया शक्यं न) संन्यस्तव्यं. (b) Explain the grammatical forms मुमुक्षुः, मुक्तकल्पा, वाचंयमः, विमनस्का. **IV.** Explain fully—(1) P. 8. Ll. 11–12. (2) P. 9. L. 12. (3) P. 11. Ll. 4–5. (4) P. 12. L. 9. (5) P. 18. L. 3. (6) P. 22. L. 12. (7) P. 67. L. 21.

1890.

I. Describe briefly, (in English), the character of the hero of *Vikramorvaśīya* and compare it with that of the hero of *S'ákuntala.* Make a note on the word *Vikramorvaśīya.* II. Translate—(1) P. 40. Ll. 4–16. (2) Compare the readings in III. 1. (3) Parse the words निशानिद्रालसा, आचारप्रयतः, संध्यामंगलदीपिकाः in III. 2. III. Explain the following, stating the context in each case and noting any grammatical peculiarity or other important features—(1) P. 38. L. 10. (2) P. 89. L. 8. (3) P. 63. L. 16. (4) P. 37. L. 21. (5) P. 85. L. 20. (6) P. 53. L. 16. IV. Quote the words, if possible, or the substance (in *Sanskrita*) of the description of any two of (1) The lineage of the king. (2) The likeness of the creeper and *Urvaśī.* (3) The likeness of the river and *Urvaśī.* (4) The noontide at the palace. (5) The evening at the palace. V. Translate: (Three stanzas not from the text.)

APPENDIX III.

ON KA'LIDA'SA.

HIS LIFE, HIS STYLE AND HIS POETRY.

The *Life* of *Kálidása*, as of *Shaskespeare*, remains almost a blank. In his works he has observed a painful silence about himself. 'The personal history' says Mr. G. R. Nandargikar, 'is thus involved in an impenetrable mist of obscurity.' The late Dr. Bháu Dáji remarks that *Kálidása* was a Gauda Sárasvata Bráhmaṇa, that he and *Mátṛigupta*, King of Káshmira, are identical, and that his birth-place will be ultimately found in Káshmira. Almost all agree in saying that he lived at the court of Vikramáditya of Ujjayini. Some say he was also patronised by Pravarasena, King of Káshmira. He was appointed Governor of Kásmira by Vikramáditya. He seems to have pleased both the Jainas and the Vaishṇawas by favouring their tenets. From his works it is apparent that he was a devoted worshipper of *S'iva* and *Párvati*. 'He appears to have been an admirer of field-sports and describes their beneficial effects with the exactness of a true sportsman.' His description of Ujjayini and its surroundings, and of the Himálaya, is very striking and exact. He was a great observer and an ardent lover of Nature. He is the only poet who describes a living saffron flower, whose plant grows in Káshmira. From his writings it appears he must have travelled a good deal, like *Báṇa*. His acquaintance with court-life appears to be thorough. From the devout prayer at the conclusion of *Vikramorvas'iya*, it is evident that our poet must have suffered from the pangs of poverty and neglect. In his works, *Kálidása* has given clear indications of his learning: he was acquainted with the Vedas, the Upanishads, the Puráṇas and several systems of philosophy and astronomy.

The *Style* of Kálidása is pure and chaste. 'It has not the laxity of the Puráṇas. It is also characterised by brevity and perspicuity. His similes are appropriate and natural. Delineation of characters, faithful to the minutest point and within the shortest compass imaginable, is the peculiar characteristic of his poetry.' (S. G. Deshpánde. B. A.) His poetic genius has brought Sanskrit poetry to the highest refinement consistent with purity and without the extravagant colouring. In his writings we find an unaffected simplicity of expression: his language is simple and flowing, and rich in unparalleled similes and general truths. His metres and grammatical constructions are plain and generally known. He is justly praised for the happy choice of subjects, and 'the complete attainments of his poetical intentions, for the

N. B.—The information in Appendix III. is gathered from various sources. We could not mention names in all cases.

beauty of his representations, the tenderness of the feelings and the richness of his imagination.'

That *Poetry* which relates to *Kálidása* as a poet must be at once mysterious aud picturesque. 'Nature must be the life and essence of poetry: that it was our Poet's all in all can hardly be refuted. In this respect he may be justly compared to the great poet Wordsworth.' He is a very minute and accurate observer of Nature and every reader will be carried away with the subject before him while he is reading his description of the summits of Himálaya decked with the diadems of snow, the peaks of Kailása, the fragrant breezes blowing over eternal snow, the wilds where eager hunters roam, the peaks where sunshine ever reigns, the musk-deer, the magic herbs shedding light through the darksome night, the wild kine, the fierce elephant, the startled deer, the heavenly Ganges, the mountain lake, the melting snow and the cool gale. He shows great observation of and familiarity with the gorgeous scenery of Himálaya. 'He shows an acquaintance with China pottery and silk, and refers to the true cause of eclipses and the influence of the moon over tides.' He makes his heroines write their love-letters on the bark of birch-tree with mineral dyes or on lotus-leaves with their nails. 'The necessity' says Mr. S. P. Pandit 'of confining himself to the adventures of love of one man and his mistress in the dramas, affords little lattitude to the poet to indulge in dwelling upon some of his favourite ideas.' To the readers of the principal works of *Kálidása*,—the same unaffected simplicity of expression, the same lively imagination, the same richness of illustration, the same fondness for the scenery of the Himálaya and the banks of the Ganges, the same love of dwelling upon the peacefulness of the rural and hermitage life, that prevails throughout them,—is so striking that they show the sameness of their author. His works abound in pithy and pregnant generalisations which strike us with their vivid and impressive truths. They touch our heart and cheer us and are very instructive.

THE DATE OF KÂLIDÂSA.

(a) Eleventh Century A. D.—There was a time when many scholars believed that *Kálidása* must have lived about the 11th century A. D. Their reasons were: **(1)** In his writings there is the word *Yavana* which means a Mahomedan, and as Mahomedans came to exist after the 7th century A. D., *Kálidása* must have lived some centuries after that date. But this is not a sound reasoning. We cannot fix the meaning of *Yavana* unless we first fix his date from independent sources. It may mean Greeks or *Ionians*. **(2)** There is a tradition that Kálidása was patronised by king Bhoja of Dhárá (11th century A. D.). But if Bhoja were a patron of the poet, he would have glorified and described him in his works; and be-

sides, it is now known that king Bhoja in his writings quotes Bhámaha and others who lived in the early centuries of the Christian era and who, in their turn, quote Kàlidása. A Kanarese translation (of the 9th century A. D.) of *Vikramorvaśiya* is now found. These facts and the following evidence will sufficiently show that Kàlidàsa lived long before the 11th century A. D.

(b) **Sixth Century A. D:**—It is now generally believed that Kálidása flourished in the 6th century A. D. The documentary and other evidence which prove this, though not conclusively, may be summarised thus. (1) There is a Poem called *Pàrs'vábhyudaya* of Jinasena, who has contrived to weave the whole of *Meghadúta* into it. And Mr. K. B. Pâthak cleary points out that Jinasena composed *Pàrs'vábhyudaya* about 850 A. D. Before this date, therefore, Kâlidása must have lived. (2) A poet Ponna (about 945 A. D.) boasts in his works that he is superior to Kâlidása, who therefore lived before 945 A. D. (3) Kshírasvámí, quotes (about 750 A. D.) Kálidása, in his commentary on *Amarakos'a*, with awe and respect; and so Kálidása lived long before 750. A. D. (4) In a work, *Gaudavaho*, (8th Century A. D.) Kálidása is quoted as the great *Raghukára*. (5) Kumárila-bhatta, (about 720 A. D.) quotes Kálidása in his *Tantravártika*. (6) Báṇabhatta (about 650 A. D.) mentions Kálidása in his *Harshacharita*. (7) In the *Aihole* inscriptions (634 A.D.) Kálidása is mentioned along with Bháravi. (8) Daṇdin 6th century A. D.) praises Kálidása. and his *Setukávya*. (9) There is an inscription containing a stanza which mentions that Kálidása and Varáhamihira were in the court of king Vikrama. And from the writings of Vará-mihira it has been proved that he lived about 550 A.D. So, if the statement in that stanza be correct (which is questioned by many), Kálidása, being contemporary of Varáhamihira, lived about 550 A.D. (10). On the authority of the modern commentator Mallinátha, Dr. Bháu Dáji says that Dinnága (Me. I. 14.) was an opponent of Kálidása. And Vasubandhu, the teacher of Dinnága, lived about 540 A.D. Thus Kálidása lived about that date. (But the theory about Dinnága is doubted by many.) (11). Kálidása shows thorough knowledge of astronomy and judicial astrology; and a theory is that since in Indian astronomy there are many Greek terms, they were borrowed from the Greeks, among whom the science reached its profection about the 2nd Century A.D. So, Ka'lida'sa lived after that century. Mr. K. B. Páthak says—In Ku. VII. 1. the word *Ja'mitra* is a corruption of the Greek word *Diametron*; and in R. XIV. 40. the Poet offers the true explanation of a lunar eclipse. This knowledge he must have learnt from the works of Áryabhata (who lived about 475 A.D.) who, for the first time gives the true theory of the eclipes,

and whose works contain Greek astronomical terminology. But Mr. S. P. Pandit thinks otherwise. He says—'In India, astronomy and a kind of judicial astrology formed, even in the most ancient times, a necessary portion of the sacred lore. Arabs learnt astronomy from the Hindus, and the Greeks from the Arabs. *Jàmitra* and *Diametron* may have a common origin, or *Diametron* may have been Greekised from *Jámitra*.' **(12)**. In an essay, Dr. Bháu Dáji first says that Kàlidàsa is the same as Mátrigupta, the king of Káshmira, the predecessor of Pravarasena who ruled in Ka'shmira in the beginning of the 7th century A. D. But the Doctor himself objects to this identification on the ground that *Rájatarangini'*, which gives the career of Mátrigupta does not say that he is the author of *S'ákuntala*. **(13)**. Hiouen—Thsing found S'iláditya ruling at Kányakubja in 640 A. D.; 60 years before him was Pratápas'ila, and his predecessor was Vikramáditya whose reign must have ended about 530 A. D. Thus if it can be shown that Kálidása lived in the court of this Vikramáditya, he lived about 550 A.D. **(14)**. Dr. Bühler says that since no inscription is found containing Vikrama-era before 750 A. D., Dr. Fergusson's date (544 A. D.) of Vikramáditya, the patron of Kálidása, may be correct. But see below 'C. 6.' **(15)**. There is a *Buddhacharita* by As'vaghosha, a Chinese translation of which (of the 5th century A. D.) is found. That book and *Raghuvans'a* resemble each other in many respects. If it be shown that Kálidása borrowed from As'vaghosha, he lived after As'vaghosha. **(16)**. There is an interesting episode which makes Kàlidàsa a contemporary and friend of Kuma'radása, king of Ceylon, who ascended the throne in 515 A. D. It runs thus—'The king Kumàradàsa was attached to a woman. One day, on the wall of her house he wrote these lines :—

कमलात्कमलोत्पत्तिः श्रूयते न तु दृश्यते ।

and promised to reward him who would complete the verse. Next evening, Kàlidàsa, who came there on a visit to his royal friend, happened to take his lodgings, as chance would have it, in her house. He saw the lines and completed the verse thus :

बाले तव मुखांभोजात् कथं इंदीवरद्वयम् ॥

(Damsel! from the lotus of thy face how have the two blue lilies of thine eyes sprung up?) The woman, hoping to get the promised reward as the author of the lines, murdered Kálidàsa. But when next day, Kumàradàsa read the lines he would not believe they were composed by her. Being threatened she confessed her crime. On seeing the dead body of his friend Kálidàsa, the king was very sorry and burnt himself with the body of his brother bard. **(17)** The latest exponent of the theory that Kàlidàsa lived in the 6th century A. D. is

Mr. K. B. Páthak. He, in an essay, repeats some of the arguments given above and then very prominently brings forward the theory about the Hùṇa kings, which we briefly sum up. 'In R. IV. 66—68., Kálidàsa says his hero invaded the northern countries (of Káshmira) and vanquished the Húṇa kings. Since no Húṇa kings are mentioned in Râmâyaṇa, it is evident that these Hùṇa kings were contemporaries of the Poet and known to his readers. Kálidása wishes to magnify the glory of his hero, and so these Húṇa kings must have been very powerful. The most powerful Húṇa kings are Toramáṇa and Mihirakula, who were rulers of Sindha about 530 A.D. When the poet says his hero defeated the Hùṇa kings, be unconsciously refers to the political condition of his own age. We therefore conclude that Kálidása lived about 530 A.D.' In this way Mr. Páthak hopes 'to set at rest finally the much-vexed question of Kàlidása's date ;' but we fear his hope may not be realised and his conclusions will not be accepted by many.

(c) **First Century B. C**:—There are many Sanskrit scholars who are inclined to believe that Kálidása lived in the 1st century B. C. They, however, want good documentary evidence, and they hope to find it. (1) Dr. Peterson says—'Kálidása stands near the beginning of the Christian era, if indeed he does not overtop it.' (2) Hippolyte supposes that Kálidása was a contemporary of Agnivarṇa (described in the 19th canto of Raghu) and lived about 8th century B. C. But the style of Kálidása does not so widely differ from that of Bhavabhúti (about 720 A. D.) as to warrant this supposition. Mr. G. R. Nandargikar says—'The artificiality of diction observable in Bhavabhúti will only justify us in supposing an interval of 6 centuries between the two poets.' (3) Sir William Jones places Kálidása in the 1st century B. C. (4) There is a tradition that Kálidása was patronised by Vikramáditya who established Samvat era 56 years before Christ. (5) From a *Paṭávali* by Merutungácházya, it appears that Vikrama reigned 134 years before S'aka era. (134—78 = 56 B. C.). (6) Dr. Fergusson's theory was that Vikrama era commenced in 544 A. D. But having examined the evidence before him, Mr. G. R. Nandargikar concludes—'Dr. Fleet's discovery of Mandasor inscription has completely exploded Dr. Fergusson's theory' and proved that Samvat era commences from the year 56 B. C. (7) Rev. S. Beal says, a Chinese traveller carried to China in 67 B.C. copies of As'vaghosha's *Buddhacharita* which resembles *Raghuvans'a*. From the language of the two works 'it appears' says Mr. G. R. Nandargikar 'As'vaghosha may have lived some 75 years before Kálidása, and it is probable, nay, almost certain that Kálidása lived some 40 years B. C.' (8) Dr. Peterson says—'The verses of As'vaghosha are saturated with the style of Kálidása.' Thus it may be that Kálidása lived before As'vaghosha ; and Rev. Beal has proved that

As'vaghosha lived before 1st century A. D. (9) In *Vikramorvaśiya* 'विक्रमममहिम्ना' 'विक्रमालंकार:' and 'विक्रमोर्वशीय' refer to Vikrama (56 B. C.) the patron of the Poet. (10) *Jyotirvidábharaṇa* says Vikrama conquered रूमदेशाधिपति. Some say the book was written by Kálidása and रूमदेशाधिपति is Cæsar (55 B. C.) of रूम—Rome. (11) The style of Kálidása shows that he lived many centuries before Báṇa and Bhavabhu'ti (7th century A. D.) who have monstrously long compounds and artificial style. (12) Mr. S. P. Pandit says—'Pushpamitra founded the Maurya dynasty in 160 B. C. His son Agnimitra (hero of *Málavikágnimitra*) was a historic person and contemporary of the Poet.' (13) Mr. Pandit says there is nothing to show that Kálidása was not patronised by Vikrama. (of 56 B. C.). (14) He further says that astronomical data can't prevent us from assigning 1st century B. C. to Kálidása. (15) Prof. R. N. Apte, M. A., L. L. B. is the latest and perhaps the ablest expoṅent of the theory that Kálidása lived in the 1st centnry B. C. From the Bombay University he has received an extra 'Mandlick Gold Medal' for an essay which is not yet published. However, we cannot conclude this Appendix without mentioning his points, with the help of a letter (5/7/94) and an article in the Indu Prakása (28/5/94):—(i) He proves that the Húṇa kings came to India in the 1st century B. C. and that Kálidása lived at the same time. (ii) He minutely examines the history of the Kalingas and thence gets the 1st century B. C. as the date of Kálidása. (iii) He examines the law of inheritance in the days of Kálidása. According to it, the property of a male did not go to his wife, if there was no male issue, but to the king (as we learn from *S'ákuntala*). The doctrine propounded in पत्नी दुहितरश्चैव० (which is found in Yádnyavalkya Smriti, 7th century A. D.) was yet to be evolved. (iv) Kálidása refers to the Párasíkas or the Parsis. From this Prof. Apte deduces, (of course on historical evidence) that Kálidása lived in 1st century B. C. (v) As'vaghosha lived before 1st century A.D., and his poetry resembles that of Kálidása. But as he was more a philosopher than a poet and as Kálidása makes no mention of his following the style of As'vaghosha, while he distinctly states that he follows in the footsteps of the great Válmíki, we may safely say that As'vaghosha has imitated the peculiar similes and other figures of Kálidása, who therefore lived long before the 1st century A. D.

Thus these Sanskrit scholars are engaged in proving that Kálidása lived before the Christian era. We are thankful to them and every Áryan will be proud of them. May their labours be crowned with Success!